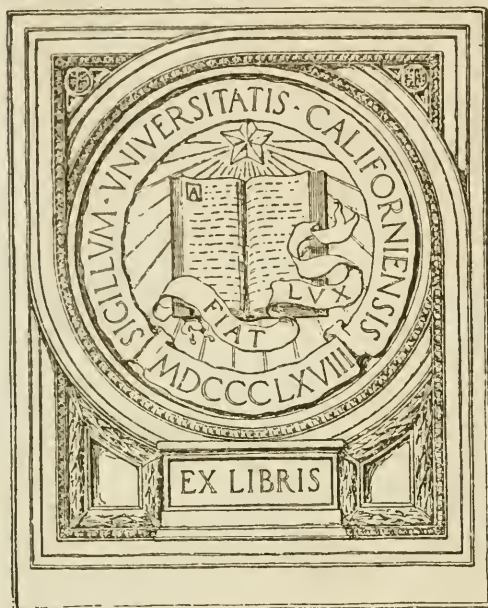


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 ز کمالش کمال کمال آید

کتاب شکرستان  
در نحوی زبان پارسی  
تصنیف  
یونس اوکسفردي

A

# GRAMMAR

OF THE

## PERSIAN LANGUAGE,

BY THE LATE

SIR, WILLIAM JONES KNT.

FELLOW OF UNIVERSITY COLLEGE, OXFORD, AND OF THE  
ROYAL SOCIETIES OF LONDON AND COPENHAGEN.

چو عنديب فصاحت فروشد اي حافظ  
تو قدر او بسخن گفتن دري بسکن

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THE FIFTH EDITION, REVISED.  
WITH AN INDEX.

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# ADVERTISEMENT

TO THE

FIFTH EDITION.

*THE name of Sir WILLIAM JONES, as an Oriental scholar, has long been held in the highest estimation: one proof of which is, that, in the short space of thirty years, the following Grammar has been printed five times. To say any thing in this place, by way of encomium on its excellent and learned Author; or to descant on the merits of this work, would be to insult the understandings of the literati: yet, with respect to the present edition, it must be observed, that the greatest care has been taken to revise it by the several former editions, and to correct the literal errors, a small number of which had unavoidably crept into it. A few elucidatory notes have been added, and a new NUSTALEEK Type has been adopted, in preference to the NISKHI hand, which necessity compelled the editors of the preceding editions to make use of.*

May, 1801.

S. Rousseau.

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## P R E F A C E.

**T**HE Persian language is rich, melodious, and elegant ; it has been spoken for many ages by the greatest princes in the politest courts of Asia ; and a number of admirable works have been written in it by historians, philosophers, and poets, who found it capable of expressing with equal advantage the most beautiful and the most elevated sentiments.

It must seem strange, therefore, that the study of this language should be so little cultivated at a time when a taste for general and diffusive learning seems universally to prevail ; and that the fine productions of a celebrated nation should remain in manuscript upon the shelves of our public libraries, without a single admirer who might open their treasures to his countrymen, and display their beauties to the light ; but if we consider the subject with a proper attention, we shall discover a variety of causes which have concurred to obstruct the progress of Eastern literature.

Some men never heard of the Asiatic writings, and others will not be convinced that there is any thing valuable in them; some pretend to be busy, and others are really idle; some detest the Persians, because they believe in Mahommed, and others despise their language, because they do not understand it: we all love to excuse, or to conceal, our ignorance, and are seldom willing to allow any excellence beyond the limits of our own attainments; like the savages, who thought that the sun rose and set for them alone, and could not imagine that the waves, which surrounded their island, left coral and pearls upon any other shore.

Another obvious reason for the neglect of the Persian language is the great scarcity of books, which are necessary to be read before it can be perfectly learned, the greater part of them are preserved in the different museums and libraries of Europe, where they are shewn more as objects of curiosity than as sources of information; and are admired, like the characters on a Chinese screen, more for their gay colours than for their meaning.

Thus, while the excellent writings of Greece and Rome are studied by every man of a liberal education, and diffuse  
a gene-

a general refinement through our part of the world, the works of the Persians, a nation equally distinguished in ancient history, are either wholly unknown to us, or considered as entirely destitute of taste and invention.

But if this branch of literature has met with so many obstructions from the ignorant, it has, certainly, been checked in its progress by the learned themselves; most of whom have confined their study to the minute researches of verbal criticism; like men who discover a precious mine, but instead of searching for the rich ore, or for gems, amuse themselves with collecting smooth pebbles and pieces of crystal. Others mistook reading for learning, which ought to be carefully distinguished by every man of sense, and were satisfied with running over a great number of manuscripts in a superficial manner, without condescending to be stopped by their difficulty, or to dwell upon their beauty and elegance. The rest have left nothing more behind them than grammars and dictionaries; and though they deserve the praises due to unwearied pains and industry, yet they would, perhaps, have gained a more shining reputation, if they had contributed to beautify and

enlighten the vast temple of learning, instead of spending their lives in adorning only in its porticos and avenues.

There is nothing which has tended more to bring polite letters into discredit, than the total insensibility of commentators and criticks to the beauties of the authors whom they profess to illustrate : a few of them seem to have received the smallest pleasure from the most elegant compositions, unless they found some mistake of a transcriber to be corrected, or some established reading to be changed, some obscure expression to be explained, or some clear passage to be made obscure by their notes.

It is a circumstance equally unfortunate, that men of the most refined taste and the brightest parts are apt to look upon a close application to the study of languages as inconsistent with their spirit and genius : so that the state of letters seems to be divided into two classes, men of learning who have no taste, and men of taste who have no learning.

M. de Voltaire, who excels all writers of his age and country in the elegance of his style, and wonderful variety of his talents, acknowledges the beauty of the Persian images and sentiments, and has versified a very fine passage  
from

from Sadi, whom he compares to Petrarch; if that extraordinary man had added a knowledge of the Asiatick languages to his other acquisitions, we should by this time have seen the poems and histories of Persia in an European dress, and any other recommendation of them would have been unnecessary.

But there is yet another cause which has operated more strongly than any before mentioned towards preventing the rise of oriental literature; I mean the small encouragement which the princes and nobles of Europe have given to men of letters. It is an indisputable truth that learning will always flourish most where the amplest rewards are proposed to the industry of the learned; and that the most shining periods in the annals of literature are the reigns of wise and liberal princes, who know that fine writers are the oracles of the world, from whose testimony every king, statesman, and hero, must expect the censure or approbation of posterity. In the old states of Greece the highest honours were given to poets, philosophers, and orators; and a single city (as an eminent writer \* observes) in the memory of one man, pro-

\* Ascham.

duced more numerous and splendid monuments of human genius than most other nations have afforded in a course of ages.

The liberality of the Ptolemies in Egypt drew a number of learned men and poets to their court, whose works remain to the present age the models of taste and elegance; and the writers, whom Augustus protected, brought their composition to a degree of perfection, which the language of mortals cannot surpass. Whilst all the nations of Europe were covered with the deepest shade of ignorance, the Califs in Asia encouraged the Mahommedans to improve their talents, and cultivate the fine arts; and even the Turkish Sultan, who drove the Greeks from Constantinople, was a patron of literary merit, and was himself an elegant poet. The illustrious family of Medici invited to Florence the learned men whom the Turks had driven from their country, and a general light succeeded the gloom which ignorance and superstition had spread through the western world. But that light has not continued to shine with equal splendour; and though some slight efforts have been made to restore it, yet it seems to have been gradually  
decaying

decaying for the last century: it grows very faint in Italy; it seems wholly extinguished in France; and whatever sparks of it remain in other countries are confined to the closets of humble and modest men, and are not general enough to have their proper influence.

The nobles of our days consider learning as a subordinate acquisition, which would not be consistent with the dignity of their fortunes, and should be left to those who toil in a lower sphere of life: but they do not reflect on the many advantages which the study of polite letters would give, peculiarly to persons of eminent rank and high employments; who, instead of relieving their fatigues by a series of unmanly pleasures, or useless diversions, might spend their leisure in improving their knowledge, and in conversing with the great statesmen, orators, and philosophers of antiquity.

If learning in general has met with so little encouragement, still less can be expected for that branch of it, which lies so far removed from the common path, and which the greater part of mankind have hitherto considered as incapable of yielding either entertainment or instruction: it pains  
and

and want be the lot of a scholar, the life of an orientalist must certainly be attended with peculiar hardships. Gentius, who published a beautiful Persian work called *The Bed of Roses*, with an useful but inelegant translation, lived obscurely in Holland, and died in misery. Hyde, who might have contributed greatly towards the progress of eastern learning, formed a number of expensive projects with that view, but had not the support and assistance which they deserved and required. The labours of Meninski immortalized and ruined him; his dictionary of the Asiatick languages is, perhaps, the most laborious compilation that ever was undertaken by any single man; but he complains in his preface that his patrimony was exhausted by the great expence of employing and supporting a number of writers and printers, and of raising a new press for the oriental characters. M. d'Herbelot, indeed, received the most splendid reward of his industry: he was invited to Italy by Ferdinand II. duke of Tuscany, who entertained him with that striking munificence which always distinguished the race of the Medici: after the death of Ferdinand, the illustrious Colbert recalled him to Paris, where

where he enjoyed the fruits of his labour, and spent the remainder of his days in an honourable and easy retirement. But this is a rare example : the other princes of Europe have not imitated the duke of Tuscany ; and Christian VII. was reserved to be the protector of the eastern muses in the present age.

Since the literature of Asia was so much neglected, and the causes of that neglect were so various, we could not have expected that any slight power would rouse the nations of Europe from their inattention to it ; and they would, perhaps have persisted in despising it, if they had not been animated by the most powerful incentive that can influence the mind of man : interest was the magic wand which brought them all within one circle ; interest was the charm which gave the languages of the East a real and solid importance. By one of those revolutions, which no human prudence could have foreseen, the Persian language found its way into India ; that rich and celebrated empire, which, by the flourishing state of our commerce, has been the source of incredible wealth to the merchants of Europe. A variety of causes, which need not be mentioned here, gave

the English nation a most extensive power in that kingdom: our India company began to take under their protection the princes of the country, by whose protection they gained their first settlement; a number of important affairs were to be transacted in peace and war between nations equally jealous of one another, who had not the common instrument of conveying their sentiments; the servants of the company received letters which they could not read, and were ambitious of gaining titles of which they could not comprehend the meaning; it was found highly dangerous to employ the natives as interpreters, upon whose fidelity they could not depend; and it was at last discovered, that they must apply themselves to the study of the Persian language, in which all the letters from the Indian princes were written. A few men of parts and taste, who resided in Bengal, have since amused themselves with the literature of the East, and have spent their leisure in reading the poems and histories of Persia; but they found a reason in every page to regret their ignorance of the Arabick language, without which their knowledge must be very circumscribed and imperfect. The languages of Asia will now, perhaps,

be

be studied with uncommon ardour ; they are known to be useful, and will soon be found instructive and entertaining ; the valuable manuscripts that enrich our publick libraries will be in a few years elegantly printed ; the manners and sentiments of the eastern nations will be perfectly known ; and the limits of our knowledge will be no less extended than the bounds of our empire.

It was with a view to facilitate the progress of this branch of literature, that I reduced to order the following instructions for the Persian language, which I had collected several years ago ; but I would not present my grammar to the publick till I had considerably enlarged and improved it : I have, therefore, endeavoured to lay down the clearest and most accurate rules, which I have illustrated by select examples from the most elegant writers ; I have carefully compared my work with every composition of the same nature that has fallen into my hands ; and though on so general a subject I must have made several observations which are common to all, yet I flatter myself that my own remarks, the disposition of the whole book, and the passages quoted in it, will sufficiently distinguish it as an original

original production. Though I am not conscious that there are any essential mistakes or omissions in it, yet I am sensible that it falls very short of perfection, which seems to withdraw it self from the pursuit of mortals, in proportion to their endeavours of attaining it; like the talisman in the Arabian tales, which a bird carried from tree to tree as often as its pursuer approached it. But it has been my chief care to avoid all the harsh and affected terms of art which render most didactick works so tedious and unpleasant, and which only perplex the learner, without giving him any real knowledge: I have even refrained from making any enquires into general grammar, or from entering into those subjects which have already been so elegantly discussed by the most judicious philosopher\*, the most learned divine†, and the most laborious scholar of the present age‡.

It was my first design to prefix to the grammar a history of the Persian language from the time of Xenophon to our days, and to have added a copious praxis of tales and poems

\* See Hermes.

† A short Introduction to English Grammar.

‡ The grammar prefixed to the Dictionary of the English language.

extracted from the classical writers of Persia ; but as those additions would have delayed the publication of the grammar, which was principally wanted, I thought it advisable to reserve them for a separate volume, which the publick may expect in the course of the ensuing winter. I have made a large collection of materials for a general history of Asia, and for an account of the geography, philosophy, and literature of the eastern nations, all which I propose to arrange in order, if my more solid and more important studies will allow me any intervals of leisure \*.

I cannot forbear acknowledging in this place the signal marks of kindness and attention, which I have received from many learned and noble persons ; but General Carnac has obliged me the most sensibly of them, by supplying me with a valuable collection of Persian manuscripts on every branch of eastern learning, from which many of the best examples in the following grammar are extracted. A very learned Professor † at Oxford has promoted my studies with

\* See the *History of the Persian Language, a Description of Asia, and a Short History of Persia*, published with my *Life of Nader Shah* in the year 1773.

† Dr. HUNT.

that candour and benevolence which so eminently distinguish him ; and many excellent men that are the principal ornaments of that university have conferred the highest favours on me, of which I shall ever retain a grateful sense : but I take a singular pleasure in confessing that I am indebted to a foreign nobleman\* for the little knowledge which I have happened to acquire of the Persian language ; and that my zeal for the poetry and philology of the Asiaticks was owing to his conversation, and to the agreeable correspondence with which he still honours me.

Before I conclude this Preface it will be proper to add a few remarks upon the method of learning the Persian language, and upon the advantages which the learned may expect from it. When the student can read the characters with fluency, and has learned the true pronunciation of every letter from the mouth of a native, let him peruse the grammar with attention, and commit to memory the regular inflexions of the nouns and verbs : he needs not burden his mind with those that deviate from the common

\* Baron REVISKI.

form, as they will be insensibly learned in a short course of reading. By this time he will find a dictionary necessary, and I hope he will believe me, when I assert, from a long experience, that, whoever possesses the admirable work of Meninski, will have no occasion for any other dictionary of the Persian tongue. He may proceed by the help of this work to analyse the passages quoted in the grammar, and to examine in what manner they illustrate the rules; in the mean time he must not neglect to converse with his living instructor, and to learn from him the phrases of common discourse, and the names of visible objects, which he will soon imprint on his memory, if he will take the trouble to look for them in the dictionary: and here I must caution him against condemning a work as defective, because he cannot find in it every word which he hears; for sounds in general are caught imperfectly by the ear, and many words are spelled and pronounced very differently.

The first book that I would recommend to him is the *Gulistān* or *Bed of Roses*, a work which is highly esteemed in the East, and of which there are several translations in the languages of Europe; the manuscripts of this book are very  
common;

common ; and by comparing them with the printed edition of Gentius, he will soon learn the beautiful flowing hand used in Persia, which consists of bold strokes and flourishes, some of which cannot be imitated by our types. It will then be a proper time for him to read some short and easy chapter in this work, and to translate it into his native language with the utmost exactness ; let him then lay aside the original, and, after a proper interval let him turn the same chapter back into Persian by the assistance of the grammar and dictionary : let him afterwards compare his second translation with the original, and correct its faults according to that model. This is the exercise so often recommended by the old rhetoricians, by which a student will gradually acquire the style and manner of any author, whom he desires to imitate, and by which almost any language may be learned in six months with ease and pleasure. When he can express his sentiments in Persian with tolerable facility, I would advise him to read some elegant history or poem with an intelligent native, who will explain to him in common words the refined expressions that occur in reading, and will point out the beauties of learned allusions and local images.

The

The most excellent book in the language is in my opinion the collection of tales and fables called *Anvah Soheili* by Aussen Vaéz, surnamed Cashefi, who took the celebrated work of Bidpai or Pilpay for his text, and has comprised all the wisdom of the eastern nations in fourteen beautiful chapters. At some leisure hour he may desire his Munshi or writer to transcribe a section from the Gulistan, or a fable of Cashefi, in the common broken hand used in India, which he will learn perfectly in a few days by comparing all its turns and contractions with the more regular hands of the Arabs and Persians: he must not be discouraged by the difficulty of reading the Indian letters, for the characters are in reality the same with those in which our books are printed, and are only rendered difficult by the frequent omission of the diacritical points, and the want of regularity in the position of the words: but we all know that we are often at a loss to read letters which we receive in our native tongue; and it has been proved that a man who has a perfect knowledge of any language, may, with a proper attention, decypher a letter in that idiom, though it be written in characters which he has never seen before, and of which he has no alphabet.

In short, I am persuaded, that whoever will study the Persian language according to my plan, will in less than a year be able to translate and to answer any letter from an Indian prince, and to converse with the natives of India, not only with fluency, but with elegance. But if he desires to distinguish himself as an eminent translator, and to understand not only the general purport of a composition, but even the graces and ornaments of it, he must necessarily learn the Arabick tongue, which is blended with the Persian in so singular a manner, than one period often contains both languages, wholly distinct from each other in expression and idiom, but perfectly united in sense and construction. This must appear strange to an European reader; but he may form some idea of this uncommon mixture, when he is told that the two Asiatick languages are not always mixed like the words of Roman and Saxon origin in this period, “The true law is right reason, conformable to the nature of things; which calls us to duty by commanding, deters us from sin by forbidding\* ;” but as we may suppose the Latin and English to be connected in the following sen-

\* See Middleton's *Life of Cicero*, vol. III. p. 351.

tence,

tence, *The true lex is recta ratio, conformable naturæ,*  
 “ *which by commanding vocet ad officium, by forbidding à*  
 “ *fraude deterreat.*”

A knowledge of these two languages will be attended with a variety of advantages to those who acquire it ; the Hebrew, Chaldaick, Syriack, and Ethiopian tongues are dialects of the Arabick, and bear as near a resemblance to it as the Ionick to the Attick Greek ; the jargon of Indostan, very improperly called the language of the Moors, contains so great a number of Persian words, that I was able with very little difficulty to read the fables of Pilpai which are translated into that idiom ; the Turkish contains ten Arabick or Persian words for one originally Scythian, by which it has been so refined, that the modern kings of Persia were fond of speaking it in their courts : in short there is scarce a country in Asia or Africa, from the source of the Nile to the wall of China, in which a man who understands Arabick, Persian, and Turkish may not travel with satisfaction, or transact the most important affairs with advantage and security.

As

As to the literature of Asia, it will not, perhaps, be essentially useful to the greater part of mankind, who have neither leisure nor inclination to cultivate so extensive a branch of learning; but the civil and natural history of such mighty empires as India, Persia, Arabia, and Tartary, cannot fail of delighting those who love to view the great picture of the universe, or to learn by what degrees the most obscure states have risen to glory and the most flourishing kingdoms have sunk to decay; the philosopher will consider those works as highly valuable, by which he may trace the human mind in all its various appearances, from the rudest to the most cultivated state: and the man of taste will undoubtedly be pleased to unlock the stores of native genius, and to gather the flowers of unrestrained and luxuriant fancy \*.

\* Sir W. Jones acquaints us, in a former edition of this Grammar, that since his professional studies had wholly engaged his attention, and induced him not only to abandon oriental literature, but even to efface, as far as possible, the very traces of it from his memory, he committed the conduct and revival of that edition of his Grammar, and the composition of the Index to Mr. Richardson, in whose skill he had a perfect confidence.

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Λ  
G R A M M A R  
OF THE  
P E R S I A N L A N G U A G E.

---

OF LETTERS.

**T**HE learner is supposed to be acquainted with the common terms of grammar, and to know that the Persians write their characters from the right hand to the left.

There are thirty-two Persian letters.

Λ

Alif

	IV.	III.	II.	I.	
	FINALS.		INITIALS and MEDIALS.		
	<i>Connected.</i>	<i>Unconnected.</i>	<i>Connected.</i>	<i>Unconnected.</i>	
Alif	ا	ا	ا	ا	A
Ba	ب	ب	ب	ب	B
Pa	پ	پ	پ	پ	P
Ta	ت	ت	ت	ت	T
Sa	ث	ث	ث	ث	S
Jeem	ج	ج	ج	ج	J
Ché	چ	چ	چ	چ	Ch
Hha	ح	ح	ح	ح	Hh
Kha	خ	خ	خ	خ	Kh
Dal	د	د	د	د	D
Zal	ذ	ذ	ذ	ذ	Z
Ra	ر	ر	ر	ر	R
Za	ز	ز	ز	ز	Z
Zha	ژ	ژ	ژ	ژ	Zh
Seen	س	س	س	س	S
Sheen	ش	ش	ش	ش	Sh

Sfaud

	IV.	III.	II.	I.	
	FINALS.		INITIALS and MEDIALS.		
	<i>Connected.</i>	<i>Unconnected.</i>	<i>Connected.</i>	<i>Unconnected.</i>	
Sfaud	ص	ص	ص	ص	Sf
Zzaud	ض	ض	ض	ض	Zz
To	ط	ط	ط	ط	T
Zo	ظ	ظ	ظ	ظ	Zz
Aine	ع	ع	ع	ع	A
Ghine	غ	غ	غ	غ	Gh
Fa	ف	ف	ف	ف	F
Kauf	ق	ق	ق	ق	K
Kaf	ک	ک	ک	ک	K
Gaf	گ	گ	گ	گ	G
Laum	ل	ل	ل	ل	L
Meem	م	م	م	م	M
Noon	ن	ن	ن	ن	N
Vau	و	و	و	و	V
Ha	ه	ه	ه	ه	H
Ya	ي	ي	ي	ي	Y, ee, i
Lam-alif	لا	لا	لا	لا	

The

The second and fourth columns of these letters from the right and are used only when they are connected with a preceding letter; as محمد Mohammed. Every letter should be connected with that which follows it, except these seven; ا alif, د dal, ذ zal, ر ra, ز za, ژ zha, and و vau, which are never joined to the following letter, as will appear from the words برک burk *a leaf*, داورى daverec *a dominion*.

Though the perfect pronunciation of these letters can be learned only from the mouth of a Persian or an Indian, yet it will be proper to add a few observations upon the most remarkable of them.

### OF CONSONANTS.

It will be needless to say much of the three first consonants ب پ ت since their sound is exactly the same as our *b*, *p*, and *t*, in the words *bar*, *peer*, and *too*, which would be written in Persian پیر بار and تو.

### ث

This letter, which the Arabs pronounce like a *th*, has in Persian the same sound as a س or *s*, as ابو لیث Abu Leis, a proper name. It might, therefore, have been rejected from the Persian alphabet without any inconvenience;

nience ; but it is useful in showing the origin of words, as it is seldom, or never, used in any that are not Arabic. The same may be observed of the following letters, ح ق خ ع ظ ط ض ص ح which are seldom used in words originally Persian.

چ and چ

The first of these letters answers to our soft *g* in *gem*, which a Persian would write چم or to our *j* in *jar* چار: the second of them چ founds exactly like our *ch* in the words *cherry*, *cheek* ; as چیرکس *Chirkés Circassia*.

ح

ح is a very strong aspirate, and may be expressed in our characters by a double *h*, as حال *hhál a condition*.

خ

خ is formed in the throat, and has a sound like the German *ch* ; but the Persians pronounce it less harshly than the Arabs, and give it the sound of *c* before *a*, *o*, or *u* in the Tuscan dialect, as خان *chan a lord*, which a Florentine would pronounce like *can*. This is the word so variously and so erroneously written by the Europeans. The sovereign lord of Tartary is neither the *cham*, as our travel-

lers call him, nor the *han*, as Voltaire will have it, but the خان *khán*, or *cán*, with an aspirate on the first letter.

, answers exactly to our *d* in *deer* دیر

This letter, which the Arabs pronounce *dh*, has in Persian the found of ز *z*; and is often confounded with it: thus they write گزشتن and گزشتن *guzushtun to pass*: It is seldom used but in Arabic words: though it sometimes occurs in words purely Persian, as آذربایجان *Azarbiján the province of Media*, so called from آذر, an old word for *fire*, because the adorers of fire, if we believe the Asiatic historians, first built their temples in that province.

ر and the three liquids ل م ن are pronounced exactly like our *r, l, m, n*; as آرام *arám rest*, لاله *láleh a tulip*, مار *már a serpent*, نان *nan bread*. But ن before a پ has the found of *m*, as کمبر *kumbed a tower*, عنبر *amber ambergris* \*.

\* Whenever ن precedes پ it likewise takes the found of *m*; as پینپلو *yumpuloo a weekly market*. Sometimes, however, ن before پ retains its original found; as, آنبار *aunbaur that time*.

ز

ز has the found of our z, as لاله زار *lalehzár a bed of tulips.*

ژ

This letter has the found of our s in the words *pleasure, treasure*; and corresponds precisely with the soft g of the French in *gens*, or their j in *jour*. It may be expressed in our characters by *zh*, as ژاله *zháleh hail, dew*; for it has the same relation to z which *sh* has to s.

ش and س

ش and س are our s and sh, as سلیم شاه *Selim sháh king Selim.*

ط ض ص

These four letters are pronounced by the Arabs in a manner peculiar to themselves; but in Persian they are sometimes confounded with other letters; thus ص differs little from س as صدر *Saddar the name of a Persian book*; but the politer and more learned Persians pronounce it Swaddar: and ط has nearly the same found with ت, but somewhat stronger, as عطر *otr essence*; a word often used in English, since our connection with India, to denote

denote the precious perfume called *otter of roses*. The word is Arabic, as the letters ع and ط sufficiently prove. ض and ط differ very little from ز; but they are pronounced more forcibly, and may be expressed by zz, as نضامی Nezzámi *the name of a poet*; خضر Khezzur *the name of a prophet in the eastern romances*, the same as the Scripture Elijah.

### ع and غ

These two letters are extremely harsh in the pronunciation of the Arabs. The sound of ع, says Meninski, *est vox vituli matrem vocantis*: but in Persian it is a sort of vowel, and answers to our broad *a* if it be placed before ا; as, عابد abid *an adorer*; but if ا but do not follow this letter, then it answers sometimes to our *e*, as, عفاطت cf-fautet *a shepherdes*: sometimes it has the sound of *i*, as, عشرت ishrut *pleasure*; it takes the sound of *o*, as عطر otr *perfume*: of *u*, as, عزیمت uzeemut *a resolution*: also of short *a*, as عرب arub *an Arabian*. As to غ it is commonly pronounced in Persia like a guttural or aspirated *g*; as غلام gholám *a boy, a servant*.

### ف

ف has the sound of *f* in *fall*, as فال an omen.

ک and ق

ق is another harsh Arabic letter, but in Persian it is often confounded with ک, which has the sound of our *k*, as كرمán *Kermán the province of Carmania*; كاف *Kaf a fabulous mountain in the Oriental tales.*

گ

When ک has three points or a dash above it, the Persians give it the sound of *g* in the word *gay*, as گلستان *gulistán a bed of roses*; but these points are very seldom written in the Persian manuscripts; so that the distinction between ک *k* and گ *g* can be learned only by use: thus they often write گلاب *rose-water*, and pronounce it *gulab*.

ن م ل

See the remark on ر. These letters are the liquids *l, m, n, r.*

ه

ه is a slight aspiration, and is often redundant, as بهار *behár the spring*; which is pronounced almost like *beár*; هرات *Herat a city in the province of Corasan*, which the Greeks call *Aria*: ه therefore is the *h* of the French in *honnête*,

c

*honnête*, whence came our *honest* without an aspiration. At the end of a word it frequently sounds like a vowel, as *ke*, which has the same sense and pronunciation as the Italian *che* which.


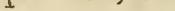
## OF VOWELS.

THE long vowels are ا و ي, and may be pronounced as *a*, *o*, *ee*, in the words *call*, *stole*, *feed*; خان as, khán a lord, اورا ora to him, نيز neez also; but the short vowels are expressed by finall marks, two of which are placed above the letter, and one below it, as ب ba or be, بی be or bi, بو bo or bu; thus,

اگر آن ترک شیرازی بدست آرد دل ماراً  
بخال هندویش بخشم سمرقند و بخارا را

Ager ân turke Shirázee beduft áred dile márau.

Bekhále hinduishi bukhshem Sumarcund u Bokhárárau.

The mark  placed above a consonant shows that the syllable ends with it, as  Su-mur-cundee, a native of Samarcand; the first of which syllables is short, the second and third long by position, and the last long by nature: but

but this belongs to the prosody. The short vowels are very seldom written in the Persian books; and the other orthographical marks are likewise usually suppressed, except Mudda, ~ Humza<sup>c</sup>, and Tushdeed ~; the two first of which are most common.

Mudda above an ا, gives it a very broad sound, as آن *aun that*; Humza supplies the place of ي in words that end in ى: it therefore sometimes represents the article, as اِنَامِعی *námecī a book*, or denotes the former of two substantives, as اِنَامِعی مُشْك *náfeī mûshk a bag of musk*; or, lastly, it marks the second person singular in the compound preterite of a verb, as اَدَدِی *dádeī* which would regularly be اَدَدِی *dá-deh-ee thou hast given*. Tushdeed shews a consonant to be doubled, as طَرَر *turreh a lock of hair*.

The omission of the short vowels will at first perplex the student; since many words that are compounded of the same consonants, have different senses according to the difference of the vowel omitted: but until he has learned the exact pronunciation of every word from a native, he may give every short vowel a kind of obscure sound very common in English, as in the words *son, bird, mother*, which a Mohammedan would write without any vowel, *sn, bl, mthr*, thus the Persian word بَد *bd* may be pronounced like our *bud*.

Van و and Ya ی are often used as consonants, like *v* and *y*; thus, وان Van a town in Armenia; جوان juvan *juvenis, giovane, young*; یمن Yumun, that province of Arabia which we call *the happy*; خدایار Khodayar, a proper name signifying *the friend of God*. و before *l* loses its sound, as خوان khán a tea board or tray, also a table.

I would not advise the learner to study the parts of speech until he can read the Persian characters with tolerable fluency; which he will soon be able to do, if he will spend a few hours in writing a page or two of Persian in English letters, and restoring them after a short interval to their proper characters by the help of the alphabet. I shall close this section with a piece of Persian poetry written both in the Asiatic and European characters; it is an ode by the Poet Hafiz, the first couplet of which has been already quoted; and a translation of it shall be inserted in its proper place.

بده ساقی می باقی که در جنت نخواستی یافت  
کنار آب رکناباد و گلگشت مسلا

Budch sâkee mye bâkee keh der junnut mukháhee yaft,  
Kunâre âbe ruknabâd va gulgushte musullâra.

فغان کین لولیان شوخ شیرینگار شهر آشوب  
چنان بردند صبر از دل که ترکان خوان یغمارا

Fughan keen luli-yan shokhe sheereengare shuhráshob  
Chunán burdunde subr az dil keh turkan kháne yugmára.

ز عشق ناتمام ما جمال یار مستغنیست  
باب و رنگ و خال و خطا چه حاجت روی زیبارا

Ze íshke nátemáme má jemale yare mustughneest  
Beáb u reng u khál u khatt cheh hájet ru-ye zébara.

حدیث از مطرب و می گو و راز دهر کمتر جو  
که کس نکشود و نکشاید بحکمت این معمارا

Hadees az mútreb u mye gu va raze dehre kumter jú  
Keh kus nekshud u nekshayed behikmet een mo-ammára.

من از آن حسن روزافزون که یوسف داشت دانستم  
که عشق از پرده عصمت برون ارد ز لپنخارا

Men az ân husne rozefzun keh yusuf dashte danistum  
Keh íshk az perdéi ífmet u burun ared zuleikhára.

نصیحت گوش کن جاتا که از جان دوستر دارند  
جوانان سعادتمند پند پیر دابارا

Nafeehet góshe kun jana keh az ján dofter darend  
Juvánáne faádetmende pende peere danára.

بدم گفתי و خرسندم عفاک الله نکو گفתי  
جواب تلخ میزید لب لعل شکر خوارا

Bedem guftee va khursendem afak allah neku guftee  
Javabe telkhe mayzeibed lebe lâle fhekerkhára.

غزل گفתי و در سفتی بیا و خوش بخوان حافظ  
که بر نظم تو افشاند فلک عقد ثریارا

Ghazel guftée va durr suftee beya va khush bukhán Hafiz  
Keh ber názme to efsháned felek akde sûry-yara.

In this specimen of Persian writing the learner will observe a few combinations of letters, which he must by no means forget; as *lamalif*, compounded of *l* ل, and *a* ا, in the word *mofella* مولا: but the most usual combinations are formed with *ch* خ *ch* چ *ch* ح which have the singular property of causing all the preceding letters to rise above the line, as *bokhára* بخارا, *nakhcheer* نخچیر, *tas-héeh* تصحیح. The letters that precede *m* م are also sometimes raised.

The

The Arabic characters, like those of the Europeans, are written in a variety of different hands; but the most common of them are the نسخی Nuskhee, the تعلیق Táleek, or *hanging*, and the شکسته Shekeste, or *broken*. Our books have hitherto been printed in the Nuskhee hand, and all Arabic manuscripts, as well as most Persian and Turkish histories, are written in it; but the Persians write their poetical works in the Táleek, which answers to the most elegant of our Italic hands, and in which this edition of the Grammar is printed. As to the Shekeste, it is very irregular and inelegant, and is chiefly used by the idle Indians, who will not take time to form their letters perfectly, or even to insert the diacritical points; but this hand, however difficult and barbarous, must be learned by all men of business in India, as the letters from the princes of the country are seldom written in any other manner. A specimen of these different forms of writing is engraved, and inserted at the end of this Grammar.

## OF NOUNS, AND FIRST OF GENDERS.

THE reader will soon perceive with pleasure a great resemblance between the Persian and English languages, in the facility and simplicity of their form and construction: the former, as well as the latter, has no difference of termination to mark the gender, either in substantives or adjectives: all inanimate things are neuter, and animals of different sexes either have different names, as پسر *pufer* *a boy*, کنیز *kuneez* *a girl*, or are distinguished by the words نر *ner* *male*, and ماده *mاده* *female*; as شیر نر *\*shayre ner* *a lion*, شیر ماده *shayre ماده* *a lioness*.

Sometimes, indeed, a word is made feminine, after the manner of the Arabians, by having ه added to it, as معشوق *mashuk* *a friend*, amicus, معشوقه *mashuka* *a mistress*, amica, as in this verse:

گل در بر و می بر کف و معشوقه بکامست

*Gûl der ber u mye ber kuf u mashuka bekamust.*

Flowers are in my bosom, wine in my hand; and my mistress yields to my desire.

\* When this word شیر is pronounced like the English *share*, (*portion*), it signifies *a lion*; but if it be pronounced like the English word *beer*, then it signifies *milk*.

but

but in general, when the Persians adopt an Arabic noun of the feminine gender, they make it neuter, and change the final ة into ت; thus "نعمت nimet a benefit is written نعمت : and almost all the Persian nouns ending in ت, which are very numerous, are borrowed from the Arabs.

## OF CASES.

The Persian substantives, like ours, have but one variation of case, which is formed by adding the syllable را to the nominative in both numbers; and answers often to the dative, but generally to the accusative case in other languages; as,

Nominative, پسر *puser a child.*

Dative and Acc. پسر را *puferra to a child, or the child.*

When the accusative is used indefinitely, the syllable را is omitted, as گل چین *gul chiden to gather a flower*, that is, *any flower*; but when the noun is definite or limited, that syllable is added to it, as گل را چید *gulra chid he gathered the flower*, that is, *the particular flower*. There is no genitive case in Persian, but when two substantives of different meanings come together, a kefra or short e (-) is

is added in reading to the former of them, and the latter remains unaltered, as *مشك ختن* *the musk of Tartary*, which must be read *mushke Khoten*. The same rule must be observed before a pronoun possessive; as *پسر من* *pusere mun my child*: and before an adjective; as *شمشير تابناك* *shumshire tabnak a bright scymitar*. If the first word ends in *ا* or *و*, the letter *ي* is affixed to it as *پاشا* *pasha a basha*, *پاشاي موصل* *pashái Mousel the basha of Mousel*, *ميوا* *mi-vaha fruits*, *ميواي شيرين* *mivahái shireen sweet fruits*; *زانو* *zaunoo a knee*, *زانوي شما* *zaunooc shuma your knee*: if nouns ending in *ه* come before other nouns or adjectives, the mark 'Hamza' is added to them, as *چشم حيوان* *chushméi heyván the fountain of life*.

The other cases are expressed for the most part, as in our language, by particles placed before the nominative, as

Vocative, *پسر اي* *ai pusere O child*.

Ablative, *پسر از* *az pusere from a child*.

The poets, indeed, often form a vocative case by adding *ا* to the nominative, as *ساقيا* *fakia O cup-bearer*, *شاه* *shaha O king*; thus Sadi uses *بلبلا* *bulbula* as the vocative of *بلبل* *bulbul a nightingale*.

بلبلا مژدهٔ بهار بيار  
خبر بد بيوم باز بگذار

Bulbula muzhdehe buhaur bi-yaur.  
Khubure bud beboom hauz bukzaur.

Bring, O nightingale, the tidings of spring; leave all  
unpleasant news to the owl.

In some old compositions the particle *مر* *mur* is prefixed  
to the accusative case; as *مر اورا ديدم* *mur ora deedum*  
*I saw him*; but this is either obsolete or inelegant, and is  
seldom used by the moderns.

The reader, who has been used to the inflexions of  
European languages, will, perhaps, be pleased to see an  
example of Persian nouns, as they answer to the cases in  
Latin:

گل *gul a rose, rosa.*

Singular.

Plural.

Nom.	گل <i>a rose, rosa.</i>	گله <i>roses, rosæ.</i>
Gen.	گل <i>of a rose, rosæ.</i>	گله <i>of roses, rosarum.</i>
Dat.	گله <i>to a rose, rosæ.</i>	گله <i>to roses, rosas.</i>
Acc.	گله <i>the rose, rosam.</i>	گله <i>the roses, rosas.</i>
Voc.	اي گل <i>O rose, ô rosa.</i>	اي گله <i>O roses, ô rosæ.</i>
Poet.	گله <i>O rose, ô rosa.</i>	اي گله <i>O roses, ô rosæ.</i>
Abl.	گل از <i>from a rose, rosâ.</i>	گله از <i>from roses, rosas.</i>

بلبل.

بلبل. *bulbul a nightingale.*

Singular.

Nom. and Gen. بلبل. *a nightingale.*

Dat. and Acc. بلبلرا *to a nightingale.*

Voc. اي بلبل (Poet. بلبلا) *O nightingale.*

Abl. از بلبل *from a nightingale.*

Plural.

Nom. and Gen. بلبلان *nightingales.*

Dat. and Acc. بلبلانرا *to nightingales.*

Voc. اي بلبلان *O nightingales.*

Abl. از بلبلان *from nightingales.*

ساقی بیار باده که آمد زمان گل  
تا بشکنیم توبه دگر در میان گل  
حافظ وصال گل طلبی همچو بلبلان  
جان کن فدای خاک ره باغبان گل

Boy, bring the wine, for the season of the rose approaches ;  
let us again break our vows of repentance in the midst of  
the roses. O Hafiz, thou desirest, like the nightingales,  
the presence of the rose: let thy very soul be a ransom for  
the earth where the keeper of the rose-garden walks !

I shall

I shall in this manner quote a few Persian couplets, as examples of the principal rules in this grammar: such quotations will give some variety to a subject naturally barren and unpleasant; will serve as a specimen of the oriental style; and will be more easily retained in the memory than rules delivered in mere prose.

### OF THE ARTICLE.

Our article *a* is supplied in Persian by adding the letter *ي* to a noun, which restrains it to the singular number; as گولي *gulee a single rose*;

رستم یباغ صبحدمي تا چينم کلي  
آمد بگوش ناکه آواز بدلي

گاه

One morning I went into the garden to gather *a* rose, when on a sudden the voice of *a* nightingale struck my ear.

Without this termination گل *gul* would signify *roses* or *flowers* collectively, as

مي خواه و گل فشان کن

Call for wine, and scatter flowers around.

When a noun ends in *ه* the idea of unity is expressed by the mark Humza, as چشمه چشمره *chuthmei a single fountain* \*.

\* Whenever *ا* is placed before *ه* at the end of a noun, the idea of unity is expressed by *ي* as راهي *rahee a way, road, path*.

## OF NUMBERS.

From the two examples in a preceding section it appears that the Persian plural is formed by adding *ان* or *ه* to the singular : but these terminations are not, as in many languages, wholly arbitrary ; on the contrary, they are regulated with the utmost precision. The names of animals form their plural in *ان*, as

گُرک *gurk a wolf.*

پَلَنک *pelenk a tyger.*

گُرگان *gurkan wolves.*

پَلَنگان *pelenkan tygers.*

but words which signify things without life make their plurals by the addition of the syllable *ه*, as

بال *bal a wing.*

فَاحِل *fahil a shore.*

بالها *balha wings.*

فَاحِلها *fahilha shores.*

Both these plurals occur in the following elegant distich,

شب تاریک و بیم موج و گردابی چنین نایل  
کجا دانشد حال ما سبکباران ساحلها

The night is dark ; the fear of the waves oppresses us, and the whirlpool is dreadful ! How should those, who bear light burdens on the shores, know the misery of our situation.

There

There are, however, a few exceptions to these rules: the names of animals sometimes make their plurals in *ه* as well as in *ان*, as *شتر* shütür *a camel*, *شترها* shütürha and *شتران* shütüran *camels*; and on the other side, the names of things sometimes have plurals in *ان*, as *لب* leb *a lip*, *لبان* leban *lips*.

Names of persons ending in *ا* or *و* form their plurals in *یان*, as *دانا* dana *a learned man*, *دانایان* danayan *learned men*; *الو* aloo *a plum*, *الویان* alooyaun *plums*: and those that end in *ه* are made plural by changing the last letter into *گان* gan, as *بچه* bucheh *an infant*, *بچهگان* buchugan *infants*; and sometimes by adding *گان* as a separate syllable; thus, *فرشته* furishteh *an angel*, *فرشتهگان* furishteh gan *angels*.

If the name of a thing ends in *ه*, the final letter is generally absorbed in the plural before the syllable *ها*, as *خانه* khaneh *a house*, *خانهها* khanha *houses*.

In some modern Persian books, as the life of Nader Shah and others, the plural often ends in *ات* or in *جات* if the singular has a final *ه*.

Sing.

Plur.

*نوازش* nüwazish *a favour*.  
*قلعه* kalat *a castle*.

*نوازشات* nüwazishat *favours*.  
*قلعجات* kalajat *castles*.

but

but these must be considered as barbarous, and are a proof that the late dreadful commotions which have ruined the empire of the Persians, have begun to destroy even the beautiful simplicity of their language.

It must not be omitted, that the Arabic substantives frequently have two sorts of plurals, one formed according to the analogy of the Persian nouns, and another after the irregular manner of the Arabians; as عيب *aib* a vice, عيبا *aibha* and عوايب *awaib* vices; قلعه *kalah* a castle, قلعا *kalaha* and قلاع *kallaä* castles; نايب *nayib* a viceroy, plur. نواب *navab*, which our countrymen have mistaken for the singular number, and say very improperly *a nabob*. This is one argument out of a great number to prove the impossibility of learning the Persian language accurately without a moderate knowledge of the Arabic; and if the learner will follow my advice, he will peruse with attention the Arabic grammar of Erpenius \* before he attempts to translate a Persian manuscript.

\* There are two fine editions of this grammar, the first published by the very learned Golius, and the second by the late Albert Schultens; both these Orientalists have added a number of Arabic odes and elegies, which they have explained in excellent notes; but these editions are scarce, and Meninski has inserted in his grammar the substance of Erpenius, with many new remarks.—But since the above works are not to be procured without a very great expence, we beg the Oriental student to read with attention the Arabic Grammar of Mr. Richardson, who took great pains to render the acquirement of that difficult language easy and pleasant.

## OF ADJECTIVES.

The Persian adjectives admit of no variation, but in the degrees of comparison. The positive is made comparative by adding to it *تر*, and superlative by adding *\*ترین*, as

خوب *khub fair*, خوبتر *khubter fairer*,  
خوبترین *khubterin fairest*.

Our *than* after a comparative is expressed by the preposition *از* *az*, as

بیاض روی تو روشنتر از رخ روز  
سواد زلف تو تاریکتر از ظلمت داج

The brightness of thy face is more splendid than the cheek of day: the blackness of thy locks is darker than the hue of night.

ماه نیکوست ولی روی تو زیباتر از دست  
سرو دلخوست ولی قد تو دلخوتر از دست

The moon is bright, but thy face is brighter than it: the cypress is graceful, but thy shape is more graceful than the cypress.

• The Arabic adjective بلند *bulund high, sublime*; is compared by the Persians thus; Comp. بلندتر *bulundur or bulundtur higher, more sublime*; Superl. بلندترین *bulundurin or bulundturin highest, most sublime*.

An adjective is sometimes used substantively, and forms its plural like a noun, حکیمان *hhakeecman the wise*; if it be a compounded adjective, the syllables ان and را denoting the plural number of the oblique case, are placed at the end of it, as صاحب‌دل *fahibdil; an honest man*; oblique صاحب‌دل‌را *fahibdila*: plural صاحب‌دل‌ان *fahibdilan*, oblique صاحب‌دل‌ان‌را *fahibdilanra*; as

فرو مانند پری رویان ز آن عارض  
خجل گشتند سمن بویان ز آن کاکل

The damsels with faces like angels are dejected at the sight of that cheek; the nymphs with the fragrance of jessamine are filled with envy when they view those curls.

## OF PRONOUNS.

The personal pronouns are these which follow;

من *mun I.*

Sing. من *mun I.*

Oblique, مرا *merá me.*

Plur. ما *ma we.*

ما را *mára us.*

تو to *Thou*.

Sing. تو to *thou*.

Obl. ترا tura *thee*.

Plur. شما shumā *you or ye*.

شمارا shumarā *you*.

او o *He*.

Sing. او o *he, she, or it*.

Obl. او را óra *him, her, or it*.

Plur. ایشان ishán *they*.

ایشانرا ishánra *them*.

The poets often use شان for ایشان, as

بمیر فتم و کوفتم مغز شان  
تہی کردم از پیکر نغز شان

I went, and bruised their helmets; I disfigured their beautiful faces.

After a preposition او is often changed into وِی or و or اوی oë, as

چون شاه جهاندار بنمود روی  
زمینرا پیوسید و شد پیش اوی

When the king of the world shewed his face, the general kissed the ground, and advanced before him. *Furdusi*.

Sometimes after the preposition ب in, the letter و is inserted to prevent the hiatus, as بدو bedo for باو beö in it;

*it*; the same may be observed of بدان *bedân* for بآن *bēân* *in that*, بدین *bedeen* for باین *in this* \*.

The possessive are the same with personals, and are distinguished by being added to their substantives; as

Sing. دل من *dili mun my heart.*

دل تو *dili to thy heart.*

دل او *dili o his or her heart.*

Plur. دلهای ما *dilhaï ma our hearts.*

دلهای شما *dilhaï shuma your hearts.*

Poet. تان

دلهای ایشان *dilhaï ishân their hearts.*

Poet. شان

They are often expressed in the singular number by these final letters م *em*, ت *et*, and ش *esh*, and after an ا *or o* by ام *am*, ات *at*, and اش *ash*: but after nouns ending in ا *alif* or و *vau* the letter ی *ya* is inserted before the finals ش *sh*; as

\* In the same manner and from the same motives the old Romans added a *d* to many words followed by a vowel; thus Horace, if we adopt the reading of Muretus, uses *tibid* for *tibi*,

Omne crede diem *tibid* illuxisse supremum.

دلم dilem *my heart*.  
 دلت dilet *thy heart*.  
 دلش dilesh *his or her heart*.  
 جامه ام jámei am *my robe*.  
 جامه ات jámei at *thy robe*.  
 جامه اش jámei ash *his or her robe*.  
 مویم mâim *my hair*.  
 مویت mâit *thy hair*.  
 مویش mûish *his or her hair*.

In poetry, and sometimes in prose, the oblique cases of the personal pronouns are also expressed by *ش ت م* as

خوشا شیراز و وضع بی مثالش  
 خداوندان کردار از زوالش

Joy be to Shiraz and its charming borders ; O heaven, preserve *it* from decay !

These oblique cases are joined to any word in the sentence which the poet finds convenient ; thus in the couplet just quoted the pronoun *ش* *it* is added to *زوال* ; so in the following distich, *ت* the dative of *تو* *thou*, is placed after the conjunction *گر* *if*.

همي سجاده رنگين کن گرت پير مغان گوید  
که سالک بينبر نبود ز راه و رسم منزلها

Tinge the sacred carpet with wine, if the master of the feast orders *thee*; for he that travels is not ignorant of the ways and manners of banquet-houses.

Our reciprocal pronouns *own* and *self* are expressed in Persian by the following words, which are applicable to all persons and sexes; as

Nom. خود or خودش  
خویش or خویشتن  
or خوي

Oblique, خود را

خویشتن را

thus we may use

من خود myself.

ما خود ourselves.

تو خود thyself.

شما خود yourselves.

او خود his or herself.

ایشان خود themselves\*.

\* I here use *his self* and *their selves* instead of the corrupted words *himself* and *themselves*; in which usage I am justified by the authority of Sidney, and of other writers in the reign of Elizabeth: *self* seems to have been originally a noun, and was, perhaps, a synonymous word for *soul*; according to Locke's definition of it, "*Self* is that conscious thinking thing, which is sensible or conscious of pleasure and pain, capable of happiness and misery:" if this observation be just, the Arabs have exactly the same idiom, for their *نفس* *soul*, answers precisely to our *self*, as

صبي رمي نفسه في نهر "a boy threw *his self* into a river."

خود

*خود* is also joined like the Latin *ipse* to every person of a verb, as

Sing.

Plur.

*خود آمدم ipse veni.*

*خود آمدیم ipsi venimus.*

*خود آمدی ipse venisti.*

*خود آمدید ipsi venistis.*

*خود آمد ipse venit.*

*خود آمدند ipsi venerunt.*

The word *خود* seems to be redundant in the following beautiful lines of Sadi,

دانی چه گفت مرا آن بلبل سحری  
تو خود چه آدمی کز عشق بینبری

Dost thou know what the early nightingale said to me;

“What sort of man art thou, that canst be ignorant

“of love?”

When *خود* is used as a pronoun possessive, it answers to the Greek *σφέτερος*, and signifies *my*, *thy*, *our*, *your*, *his* or *her*, and *their*, according to the person and number of the principal verb in the sentence; as in this couplet of Hafiz,

محرم راز دل شیدایی خود  
کس نمی بینم ز خاص و عوام را

I see

I see no man, either among the nobles or the populace to whom I can trust the secret of *my* afflicted heart.

The demonstrative pronouns are the following :

این *this.*

Sing. این *this.*

Oblique cases, اینرا

Plur. اینان *these.*

اینرا

or اینها

or اینهارا

آن *that.*

Sing. آن *that.*

Oblique cases, آنرا

Plur. آنان *those.*

آنرا

or آنها

or آنها را

When این *een* is prefixed to a noun, so as to form one word, it is frequently changed into ام *im*, as امشب *im-shub to-night* ;

تعالی الله چه دولت دارم امشب  
که آمد ناکهان دلدarem امشب

Heaven ! how great is my happiness this night ; for this night is my beloved come unexpectedly !

and امروز *imroz to-day* ;

روز عیش و طرب وعید صیامت امروز  
کام دل حاصل وایام بکامت امروز

" This

“ This day is a day of mirth, and joy, and the feast of  
 “ spring ; this day my heart obtains its desires, and  
 “ fortune is favourable.”

The words *آن* and *از آن* prefixed to pronouns *personal*, change them into *possessives*, and are read with a short vowel, *ani to* or *ez ani to*, *thine*, as

ماه کنعان من مسند مصر آن تو شد

O my moon of Canaan (O Joseph) the throne of Egypt is *thine*.

The relatives and interrogatives are supplied by the invariable pronouns *که* *ke* and *چه* *che*, of which the former usually relates to persons, and the latter to things : in the oblique cases of these pronouns the final *ه* is, for the most part, absorbed before the syllable *را*, as

Nom. <i>که</i> <i>who</i> .	Oblique, <i>که را</i> or <i>کرا</i> <i>whom</i> .
<i>چه</i> <i>which</i> .	<i>چه را</i> or <i>چرا</i> <i>which</i> .

*چی* and *کمی* are interrogatives, and are very often joined to the verb *است*, as *کیست* *who is it ?* *چیست* *what is it ?*

یا رب آن شاپوش ماه رخ زهره جبین  
 در یکتای که و کوهر یکدانه کیست

O heaven ! whose precious pearl, and whose ineffimable jewel is that royal maid, with a cheek like the moon, and a forehead like Venus ?

کدام kudám is also an interrogative pronoun, as

میںخواره و سرکشتہ و رندیم و نظرباز  
وانکس کہ چنین نیست در این شہر کدام است

We are fond of wine, wanton, dissolute, and with rolling eyes; but *who* is there in this city that has not the same vices ?

Our *soever* is expressed in Persian by هر or هران prefixed to the relatives, as

هر که and هران کہ *whosoever*.

هر چه and هر آنچه *whatsoever*.

## OF VERBS.

The Persians have active and neuter verbs like other nations ; but many of their verbs have both an active and neuter sense, which can be determined only by the construction. These verbs have properly but one conjugation, and

and but three changes of tenses; the imperative, the aorist, and the preterite; all the other tenses being formed by the help of the particles می and نمی, or of the auxiliary verbs هستن or بودن *to be*, and خواستن *to be willing*. The passive voice is formed by adding the tenses of the verb substantive شدن to the participle preterite of the active; خوانده شد *it was read*. The inflections of these auxiliaries must be here exhibited, and must be learned by heart, as they will be very useful in forming the compound tenses of the active verbs.

بودن *to be*.

The present tense of this verb is irregular, but very easy, and must be carefully remembered, as it is the model for the variations of person in all tenses.

#### Indicative Mood, Present Tense.

Sing. ام *I am*.  
 ای *thou art*.  
 است *he is*.

Plur. ایم *we are*.  
 اید *ye are*.  
 اند *they are*.

This tense joined to nouns, pronouns, or adjectives often coalesces with them, and loses the initial ا alif; as with pronouns,

Sing.

Sing. منم *ego sum.*تویی *tu es.*اوست *ille est.*Plur. مايم *nos sumus.*شمايد *vos estis.*ايشانند *illi sunt.*

With adjectives,

شادم *I am glad.*شادي *thou art glad.*شادست *he is glad.*شاديم *we are glad.*شاييد *you are glad.*شادند *they are glad.*

The negatives are formed by prefixing *نه* or *ز*, as *نه ام* *I am not*, &c. but *نه است* is commonly written *نیست* *there is not*, as

راپیست راه عشق که هیچش کناره نیست  
آنجا جز آنکه جان بسپارند چاره نیست

“The path of love is a path to which there is no end, in  
“which there is no remedy for lovers, but to give up  
“their souls.” *Hafiz.*

Second Present from the defective *هستن* *to be.*Sing. هستم *I am.*هستی *thou art.*هست *he is.*Plur. هستیم *we are.*هستید *you are.*هستند *they are.*

Preterite.

Preterite.

Sing.

Plur.

بودم *I was.*  
بودی *thou wast.*  
بود *he was.*

بودیم *we were.*  
بودید *you were.*  
بودند *they were.*

Preterite Imperfect.

می بودم      می بودی      می بود &c.

Compound Preterite.

بوده ام <i>I have been.</i>	بوده ایم <i>we have been.</i>
بوده ای or بوده‌ی <i>thou hast been.</i>	بوده اید <i>you have been.</i>
بوده است <i>he has been.</i>	بوده اند <i>they have been.</i>

Preterpluperfect.

بوده شدم <i>I had been.</i>	بوده شدیم <i>we had been.</i>
بوده شدی <i>thou hadst been.</i>	بوده شدید <i>you had been.</i>
بوده شد <i>he had been.</i>	بوده شدند <i>they had been.</i>

Future.

خواهم بود <i>I will be.</i>	خواهیم بود <i>we will be.</i>
خواهی بود <i>thou wilt be.</i>	خواهید بود <i>you will be.</i>
خواهد بود <i>he will be.</i>	خواهند بود <i>they will be.</i>

κ

Imperative.

## Imperative.

Sing.

Plur.

باش or بو *be thou.*  
باشد or باد *let him be.*

باشيم *let us be.*  
باشيد *be ye.*  
باشند *let them be.*

## Subjunctive or Aorist

باشم or بوم *I be.*  
باشي or بوي *thou beest.*  
باشد or بود *he be.*

باشيم or بويم *we be.*  
باشيد or بويد *you be.*  
باشند or بوند *they be.*

## Potential.

بودمي *I would be.*  
بودي *thou wouldst be.*  
بودي *he would be.*

بوديمي *we would be.*  
بوديدي *you would be.*  
بودندي *they would be.*

## Future Subjunctive.

بوده باشم *I shall have been.*  
بوده باشي *thou shalt have been.*  
بوده باشد *he shall have been.*

بوده باشيم *we shall have been.*  
بوده باشيد *you shall have been.*  
بوده باشند *they shall have been.*

## Infinitive.

Present, بودن by contraction بود *to be.*

Preterite, شدن *to have been.*

## Participles.

باشا *being.*

بوده *been.*

شدن

شدن *to be.*

used in forming the Passive Voice.

Indicative Present.

Sing.

Plur.

مي شوم *I am.*  
مي شوي *thou art.*  
مي شود *he is.*

مي شويم *we are.*  
مي شويد *you are.*  
مي شوند *they are.*

Preterite.

م شدم *I was.*  
م شدي *thou wast.*  
م شد *he was.*

م شديم *we were.*  
م شديد *you were.*  
م شدند *they were.*

Preterite Imperfect.

مي شدم مي شدي مي شد &c.

Compound Preterite.

م شده *I have been.*  
م شده اي or شده اي *thou hast been.*  
م شده است *he has been.*

م شده ايم *we have been.*  
م شده ايد *you have been.*  
م شده اند *they have been.*

Preterpluperfect.

م شده بودم *I had been.*  
م شده بودي *thou hadst been.*  
م شده بود *he had been.*

م شده بوديم *we had been.*  
م شده بوديد *you had been.*  
م شده بودند *they had been.*

Future.

## Future.

Sing.

Plur.

خواهم شد *I will be.*خواهیم شد *we will be.*خواهی شد *thou wilt be.*خواهید شد *you will be.*خواهد شد *he will be.*خواهند شد *they will be.*

## Imperative.

شو *be thou.*شویم *we be.*شود *let him be.*شوید *you be.*شوند *they be.*

## Subjunctive, or Aorist.

شوم *I be.*شویم *we be.*شوی *thou beest.*شوید *you be.*شود *he be.*شوند *they be.*

## Infinitive.

شدن *to be.*شده بودن *to have been.*

## Participles.

شو *being.*شده *having been.*

خواستن or خوایدن *to be willing.*

Aorist,

used in forming the Compound Future of verbs.

Sing. خواهم *I will.*

Plur. خواهیم *we will.*

خواهی *thou wilt.*

خواید *you will.*

خواهد *he will.*

خواهند *they will.*

The other tenses are formed like those of the regular verbs.

## OF TENSES.

It will here be useful to exhibit an analysis of all the tenses of a Persian verb, and to show in what manner they are deduced from the infinitive, which is properly considered by the oriental grammarians as the spring and fountain of all the moods and tenses, and which, therefore, is called in Arabic مصدر *máfdar* or *the source.*

All regular infinitives end in یدن, as رسیدن *to arrive*, نالیدن *to grieve*, ترسیدن *to fear.*

The third person of the preterite is formed by rejecting ن from the infinitive, as رسید *he arrived*, نالید *he grieved*, ترسید *he feared.*

گفتم مگر صبا زبچمن رسید  
یا کاروان مشک ز راه ختن رسید

L.

I said,

I said, is the zephyr breathing from the garden ? or a caravan of musk coming from Khoten ?

The letter *ی* prefixed to this tense is often redundant, as  
 جامه را برد و گرفت *he took the mantle, and departed.*

From the preterite is formed the imperfect tense by prefixing the particles *می* or *همی*, as *میرسید* or *رسید* *he was arriving.*

In the third persons the imperfect tense is sometimes expressed by adding *ی* to the preterite, as *نالیدی* *he was grieving*, *نالیدندی* *they were grieving* : this form is very common in prose, as

بطرب و نشاط مشغول بودند و نغمه ترانه از زبان چنگ  
 و چغانه استماع نمودندی

“ They were immersed in pleasure and delight, and were  
 “ constantly listening to the melody of the lute, and of  
 “ the cymbal.”

The same letter *ی* added to the first and third persons of the past tense forms the potential mood, as *نالیدمی* *I might, could, should, or would grieve*, *نالیدیمی* *we might, &c. grieve* ; so Ferdusi in a love-song,

شبی در برت گر بر آسودمی  
 سر فخر بر آسمان سودمی

“ If

“ If I could sleep one night on thy bosom, I should seem  
 “ to touch the sky with my exalted head.”

and Hafiz,

آن طره که بر جعدش صد ناف چین ارزو  
 خوش بودی بویش از خوشخوی

“ Those locks, each curl of which is worth a hundred  
 “ musk-bags of China, would be sweet indeed if their  
 “ scent proceeded from sweetness of temper.”

The participle preterite is formed from the infinitive by changing ن into ه, as رسید *arrived*, پاشیده *sprinkled*; from which participle and the auxiliary verbs بودن and شدن are made several compound tenses, and the passive voice; as پاشیده ام *I have sprinkled*, پاشیده بودم *I had sprinkled*, پاشیده باشم *I shall have sprinkled*, پاشیده شدم *I was sprinkled*.

هم جان بدان دو نرکس جادو سپرده ایم  
 هم دل بدان دو سنبل هندو نهاده ایم

We *have* given up all our souls to those two enchanting narcissus's (eyes), we have placed all our hearts on those two black hyacinths (locks of hair.)

The

The Persians are very fond of the participle preterite ; and it is very often used by their elegant writers to connect the members of a sentence, and to suspend the sense till the close of a long period : in poetry it sometimes is used like the third person preterite of a verb, as in this fine couplet :

فروغ جام و قرح نور ماه پوشیده  
 عذار مغپچکان راه آفتاب زده

“ The brightness of the cup and the goblet obscures the  
 “ light of the moon ; the cheeks of the young cup-  
 “ bearers steal the splendour of the sun.”

In the ode from which this couplet is taken every distich ends with the word زده for زد *he struck*.

In composition the infinitive is contracted by rejecting ن as خواهم شد *I will be* ; so Hafiz,

نفس باد صبا مشک فشان خواهد شد  
 عالم پیر دگر باره جوان خواهد شد

The breath of the western gale will soon shed musk around ;  
 the old world will again be young.

This

This short infinitive is likewise used after impersonal verbs, as *کرد توان* *it is possible to do*; *باید کرد* *it is necessary to do*; thus Hafiz, the Anacreon of Persia,

بسعی خود نتوان برد گوهر مقصود  
خیال تست که این کار بیحواله برآید

“ It is impossible to attain the jewel of thy wishes by thy  
“ own endeavours; it is a vain imagination to think  
“ that it will come to thee without assistance.”

and the poet quoted in the history of Cazvini,

روزگار نامه گردار شماست  
بر آنجا گردار نیکو باید کماشت

“ The life of man is a journal, in which he must write  
“ only good actions.”

The imperative is regularly formed by throwing away the termination *یدن* from the infinitive, as *رس* *arrive thou*, from *رسیدن* *to arrive*: the letter *ر* is often prefixed to the imperative, as *بگو* *say thou*; *بترس* *fear thou*; so Ferdusi in his noble satire against a king who had slighted him.

ایا شاه محمود کشور کشای  
زمن گر بترسی بترس از خدای

M

خیزدیری

خیزیدی چرا خاطر تیز من  
نترسیدی از تیغ خون ریز من

O king Mahmud, thou conqueror of regions, if thou fearest not me, at least *fear* God ! why hast thou inflamed my wrathful temper ? dost thou not dread my blood-dropping sword ?

It must be here observed, that the negative *ne* and *ni* are changed in the imperative into *me* and *ma*, as *do* *مپرس* *do not ask* ;

درد عشقی کشیده ام که مپرس  
زهر بهجری خشیده ام که مپرس

“ I have felt the pain of love ; *ask not* of whom ; I have  
“ tasted the poison of absence ; *ask not* from whom.”

Before verbs beginning with *alif* the letters *ni* and *me* are changed into *mi* and *bi*, as before *آر* are used *بیار* *bring thou*, *میبار* *do not bring* ;

ساقیا ساغر شراب بیار  
یکدو ساغر شراب ناب بیار

“ Boy, *bring* a cup of wine ; *bring* a few more cups of  
“ pure wine.”

گو شمع میارید در این جمع که امشب  
در مجلس ما ماه رخ دوست تماشا است

در مجلس ما عطر میامیز که جانرا  
هر دم ز سر زلف تو خوش بوی مشت

“ Say, *bring no* tapers into our assembly, for this night  
“ the moon of my beloved’s cheek is at its full in our  
“ banquet ; *sprinkle no* perfume in our apartment, for  
“ to our minds the fragrance that constantly proceeds  
“ from thy locks is sufficiently pleasing.”

The contracted participle used in compound epithets is exactly the same with the imperative, as انگیز *excite thou*, عشرت انگیز *mirth-exciting* ; افروز *inflame thou* ; گیتی افروز *world-inflaming*, *Getiafrose*, the name of a fairy in the Persian tales translated by Colonel Dow\*.

The participles of the present tense are formed by adding رسنده or رسا to the imperative, as رسان *arriving* ; which last participle is often used for a noun of action, as بازیگر *a player*.

\* The “ Tales, translated from the Persian of Inatulla of Dehli,” in two volumes, 1768, by Colonel Dow, are very erroneous, inasmuch, that there are several tales inserted which are not to be found in the original, and many others omitted, or much altered. In consequence of this, Jonathan Scott, Esq. Persian Secretary to Warren Hastings, Esq. when Governor General of Bengal, and translator of Ferishta’s History of Dekkan and of the Reigns of the later Emperors of Hindoostan, undertook the translation of the whole work, which he published in three volumes in 1799, under the title of “ Bahar-Danush, or, Garden of Knowledge: An Oriental Romance : Translated from the Persian of Einaiut Oollah :” But in this translation Mr. Scott has omitted six stories, for which he has given a sufficient reason in the appendix to his last volume. This work we earnestly recommend to the perusal of the Persian student.

From

From the imperative also is formed the conjunctive tense or aorist by adding to it the usual personal termination, as from *آي* come thou, *آيم* I may or will come.

چو آفتاب مي از مشرق پياله بر آيد  
زباغ عارض ساقي هزار لاله بر آيد

“ When the sun of the wine shall rise from the east of  
“ the cup, a thousand tulips will spring from the gar-  
“ den of the cup-bearer’s cheek.”

By this affected, yet lively allegory, the poet only means that “ the cup-bearer will blush when he shall present the  
“ wine to the guests.”

For the most part this form of the Persian verb, which the grammarians properly call the aorist, or indefinite tense, answers to the potential mood of other languages, and is governed by conjunctions as in Latin and English: this will be seen more clearly in the following example taken from the life of Nader Shah;

بر دانايان رموز آگاهي و دقيقه يابان حکمتهاي آلهي اوضح  
است که در هر عهد و اوان که اوضاع جهان مختلف و  
پريشان و چرخ ستمگر بکام ستمکيشان گردد خداوند يکانه  
که

که مدیر این کارخانه و مقلب اوضاع زمانه است از فیض  
 بی منتزای خود سعادت‌مندیرا مویذ و در عرصه گیتی  
 مبسوط الید کند که بمراهم مراحم و رافت بالتیام  
 چیراحات قلوب ستمیدگان پردازد و مذاق تمنای  
 تلخی‌گامان زهر حوادث را بشهد عدالت  
 شیرین سازد

“ It is evident to the discerning and intelligent part of  
 “ mankind, that, whenever the affairs of the world  
 “ are thrown into confusion, and fortune favours the  
 “ desires of the unjust, the great Disposer of events, in  
 “ the effusion of his endless mercy, selects some fortu-  
 “ nate hero, whom he supports with his eternal favour:  
 “ and whom he commands to heal with the balm of  
 “ benevolence the wounds of the afflicted, and to  
 “ sweeten the bitter draught of their misfortunes with  
 “ the honey of justice.”

in which period the words کردو kereded, کند kuned  
 پردازد perdázed, and سازد fázed, are the aorist of  
 کردیدن kerdiden, کردن kerden, پرداختن perdákhten,  
 and ساختن fakhten, governed by the conjunction که  
*that.*

The present tense is formed by prefixing *می* or *همی* to the aorist, as *میدانم* *I know*, *میدانی* *thou knowest*, *میداند* *he knoweth*:

ای باد صبا بگذر آنجا که تو میدانی  
و احوال دلم به گو پیدا که تو میدانی

O gentle gale, pass by the place which *thou knowest*, and disclose the secrets of my heart which *thou knowest*.

زین خوش رقم که بر گل رخسار میکشی  
خط بر صحیفه کل کلزار میکشی

With that sweet hue which *thou bearest* on the rose of thy cheek, *thou drawest* a line over the face of the garden-rose.

The particles *می* and *همی* are sometimes joined to the verb, and sometimes separated from it, according to the pleasure of the writer, as

بعیش کوش که تا چشم میزنی برهم  
خزان بهمیرسد و نوبهار می گذرد

Pursue thy pleasures eagerly, for while thou canst close thine eye, the autumn is *approaching*, and the fresh season is *passing away*.

The

The letter *ج* prefixed to the *āorist* restrains it to the future tense, as *برسم* *I will arrive*; thus Nakhshabi in his work called *نامه طوطي* or *The Tales of a Parrot*, Night 35,

نخشبى جدّ و جهد بايد کرد  
چونکه مردم بيار خود برسد  
هر که در کارها کند جهدي  
حاقبت بر مراد خود برسد

O Nakhshabi, a man who desires to enjoy his beloved must be active and diligent: whoever labours diligently in his affairs, *will* at last attain the object of his wishes.

After having given this analysis of the Persian verb, it will be necessary to add a table of the moods and tenses as they answer to those of European languages.

Verb Active, پرسیدن *porsidun to ask.*

Indicative Mood, Present Tense.

Sing. *مى پرسم* *I ask.*

*مى پرسى* *thou askest.*

*مى پرسد* *he asks.*

Plur. *مى پرسيم* *we ask.*

*مى پرسيد* *you ask.*

*مى پرسند* *they ask.*

Simple

## Simple Preterite.

Sing,

پر سیدم *I asked.*  
 پر سیدی *thou askedst.*  
 پر سید *he asked.*

Plur.

پر سیدیم *we asked.*  
 پر سیدید *you asked.*  
 پر سیدند *they asked.*

## Compound Preterite.

پر سیده ام *thou asked.*  
 پر سیده ای *thou hast asked.*  
 or پر سیده  
 پر سیده است *he has asked.*  
 or پر سیده است

پر سیده ایم *we have asked.*  
 پر سیده اید *you have asked.*  
 پر سیده اند *they have asked.*

## Preterite Imperfect.

می پرسیدم *I was asking.*  
 می پرسیدی *thou wast asking.*  
 می پرسید *he was asking.*

می پرسیدیم *we were asking.*  
 می پرسیدید *you were asking.*  
 می پرسیدند *they were asking.*

## Preterpluperfect.

پر سیده بودم *I had asked.*  
 پر سیده بودی *thou hadst asked.*  
 پر سیده بود *he had asked.*

پر سیده بودیم *we had asked.*  
 پر سیده بودید *you had asked.*  
 پر سیده بودند *they had asked.*

First

## First Future.

Sing.

Plur.

پرسم *I shall ask.*  
 پرسى *thou shalt ask.*  
 پرسند *he shall ask.*

پرسيم *we shall ask.*  
 پرسيد *you shall ask.*  
 پرسند *they shall ask.*

## Second Future.

خواهم پرسيد *I will ask.*  
 خواهى پرسيد *thou wilt ask.*  
 خواهد پرسيد *he will ask.*

خواهيم پرسيد *we will ask.*  
 خواهيد پرسيد *you will ask.*  
 خواهند پرسيد *they will ask.*

## Imperative.

پرس or پرس *ask thou.*  
 پرسد *let him ask.*

پرسيم *let us ask.*  
 پرسيد *ask you.*  
 پرسند *let them ask.*

## Subjunctive or Aorist.

پرسم *I may ask.*  
 پرسى *thou mayst ask.*  
 پرسد *he may ask.*

پرسيم *we may ask.*  
 پرسيد *you may ask.*  
 پرسند *they may ask.*

## Potential.

پرسيدمى *I might, &c. ask.*  
 پرسيدى *thou mightst ask.*  
 پرسيدى *he might ask.*

پرسيديمى *we might, &c. ask.*  
 پرسيديدى *you might ask.*  
 پرسيدندى *they might ask.*

o

Compound

## Compound Future.

- Sing. پرسیده باشم *I shall have asked.*  
 پرسیده باشی *thou shalt have asked.*  
 پرسیده باشد *he shall have asked.*
- Plur. پرسیده باشیم *we shall have asked.*  
 پرسیده باشید *you shall have asked.*  
 پرسیده باشند *they shall have asked.*

## Infinitive.

- Present, پرسیدن *to ask*, contracted پرسید *to ask.*  
 Preterite, پرسیده بودن *to have asked.*

## Participles.

- Present, پرسان and پرسنده *asking.*  
 Preterite, پرسیده *asked or having asked.*

## Passive Voice.

## Indicative Present.

- Sing. پرسیده می شوم *I am asked.*  
 پرسیده می شوی *thou art asked.*  
 پرسیده می شود *he is asked.*
- Plur. پرسیده می شویم *we are asked.*  
 پرسیده می شوید *you are asked.*  
 پرسیده می شوند *they are asked.*

Preterite.

## Preterite

- Sing. پرسیده شدم *I was asked.*  
 پرسیده شدی *thou wast asked.*  
 پرسیده شد *he was asked.*  
 Plur. پرسیده شدیم *we were asked.*  
 پرسیده شدید *you were asked.*  
 پرسیده شدند *they were asked.*

## Preterpluperfect.

- Sing. پرسیده شده بودم *I had been asked.*  
 پرسیده شده بودی *thou hadst been asked.*  
 پرسیده شده بود *he had been asked.*  
 Plur. پرسیده شده بودیم *we had been asked.*  
 پرسیده شده بودید *you have been asked.*  
 پرسیده شده بودند *they had been asked.*

## Aorist.

- Sing. پرسیده شوم *I may be asked.*  
 پرسیده شوی *thou mayest be asked.*  
 پرسیده شود *he may be asked.*  
 Plur. پرسیده شویم *we may be asked.*  
 پرسیده شوید *you may be asked.*  
 پرسیده شوند *they may be asked.*

## Future.

## Future.

- Sing. پرسیده خواهم شد *I shall be asked.*  
 پرسیده خواهی شد *he shall be asked.*  
 پرسیده خواهند شد *he shall be asked.*  
 Plur. پرسیده خواهیم شد *we shall be asked.*  
 پرسیده خواهید شد *you shall be asked.*  
 پرسیده خواهند شد *they shall be asked.*

## Infinitive.

- Present, پرسیده شدن *to be asked.*  
 Preterite, پرسیده شده بودن *to have been asked.*

Negative verbs are formed by prefixing *نـ* or *نـ* to the affirmative in all the tenses, as

- Sing. نمی دانم *I do not know, nescio.*  
 نمی دانی *thou dost not know, nescis.*  
 نمی داند *he does not know, nescit.*  
 Plur. نمی دانیم *we do not know, nescimus.*  
 نمی دانید *you do not know, nescitis.*  
 نمی دانند *they do not know, nesciunt.*

ندانم از چه سبب رنگ آشنای نیست  
 سہی قدان یہ چشم ماہ سہارا!

*I know*

*I know not why the damsels, tall as cypresses, with black eyes, bright as the moon. have not the colour of love.*

*Hafiz.*

## OF IRREGULAR VERBS.

In the ancient language of Persia there were very few or no irregularities: the imperative, which is often irregular in the modern Persian, was anciently formed from the infinitive by rejecting the termination *یدن* eedun; for originally all infinitives ended in *دن* dun, till the Arabs introduced their harsh consonants before that syllable, which obliged the Persians, who always affected a sweetness of pronunciation, to change the old termination of some verbs into *تن* tun, and by degrees the original infinitives grew quite obsolete: yet they still retain the ancient imperatives and the aorists which are formed from them. This little irregularity is the only anomalous part of the Persian language, which, nevertheless, far surpasses in simplicity all other languages, ancient or modern, of which I have any knowledge. This remark on the formation of the Persian imperatives from an obsolete verb, may be useful to those who are curious in ancient dialects; as it will enable them to trace out a considerable part of the old Persian language or Pehlevian *پهلوی* which has the same relation to the modern *دري*, or Persian, as the Icelandic has to the Danish, or

the Saxon to the English; and which was, perhaps, spoken in the age of Xenophon. This is the language in which the works of Zeratushst or Zoroaster are preserved, and into which the fables of Bidpai or Pilpai were first translated from the Indian: but as we rejected the Saxon alphabet to admit the Roman; so the Persians, when they embraced the religion of Mohammed, adopted the characters in which the Alcoran was written, and incorporated into their language a multitude of Arabic words and phrases.

The Persian verbs that form their imperatives, and consequently their aorists, from obsolete infinitives, may be distributed in the following classes: the old infinitives may be found by adding *یدن* eedun to the imperatives, and the aorists by adding to them the personal terminations.

## I.

Irregulars that form their imperatives by rejecting

تن or دن

Infin.	Imper.	Aorist.
آختن <i>to draw a sabre</i>	آخ	آختم
اژدن <i>to sow together</i>	اژ	اژم
آزاردن <i>to rebuke</i>	آزار	آزارم
اغوشتن <i>to embrace</i>	اغوش	اغوشتم
اغیشتن <i>to cut</i>	اغیش	اغیشتم
افشاردن <i>to speak idly</i>	افشار	افشارم
افشاندن <i>to sprinkle</i>	افشان	افشانم
افشردن <i>to press</i>	افشر	افشرم
افکندن <i>to throw down</i> or اوکندن	افکن	افکنم
آکندن <i>to fill</i>	آکن	آکنم
آوردن <i>to bring</i>	آر and آور	آرم and آورم
بافتن <i>to tinge, to weave</i>	باف	بانم
بردن <i>to bear</i>	بر	برم
پروردن <i>to educate</i>	پرور	پرورم
پژمردن <i>to wither</i>	پژمر	پژمرم
بودن <i>to be</i>	بو	بوم بودان

Infin.	Imper.	Aorist.
خواندن <i>to read</i>	خوان	خوانم
خوردن <i>to eat</i>	خور	خورم
راندن <i>to drive</i>	ران	رانم
ریستن <i>to buzz</i>	ریس	ریسم
سپردن <i>to resign</i>	سپار and سپر	سپارم and سپرم
ستریدن <i>to shave</i>	ستر	سترم
شانیدن <i>to comb</i>	شان	شانم
شکافتن <i>to cleave</i>	شکاف	شکافم
شکردن <i>to hunt</i>	شکر	شکرم
شمردن <i>to number</i>	شمار	شمارم
شنودن <i>to hear</i>	شنو	شنوم
غنودن <i>to slumber</i>	غنو	غنوم
فسردن <i>to freeze</i>	فسر	فسرم
فشردن <i>to press</i>	فشار and فشر	فشارم and فشرم
for افشردن		
فکندن <i>to throw</i>	فکن	فکنم
for افکندن		
گزاردن <i>to perform</i>	گزار	گزارم
کستردن <i>to strow</i>	کستر	کسترم
کشتن <i>to kill</i>	کش	کشم
کشفتن <i>to scatter</i>	کشوف	کشوفم

لاندن

Infin.	Imper.	Aorist.
لاندن <i>to move</i>	لان	لانم
ماندن <i>to remain</i>	مان	مانم
نشاندن <i>to fix</i>	نشان	نشانم
پیشتن and پیشتن <i>to lay down</i>	پیش	پیشم

## II.

Irregulars that change و into ای

آزمودن <i>to try</i>	آزمای	آزمایم
آسودن <i>to rest</i>	آسای	آسایم
افزودن <i>to increase</i> or فرودن	افزای or فرای	افزایم or فرایم
آلودن <i>to defile</i>	آلای	آلایم

The participle of this verb, used in compound adjectives, is آلود, as خواب آلود *sleepy*, drowned *in sleep*.

اندودن <i>to besmear</i>	اندای	اندایم
پالودن <i>to strain</i>	پالای	پالایم
پیمودن <i>to measure</i>	پیمای	پیمایم
زدودن <i>to polish</i>	زدای	زدایم
ستودن <i>to praise</i>	ستان	ستایم
سودن <i>to stroke</i>	سای	سایم

Infin.	Imper.	Aorist.
فرمودن <i>to command</i>	فرمای	فرمایم
نمودن <i>to show</i>	نمای	نمایم
کشودن <i>to open</i> and کشادن	کشای	کشایم

## III.

Irregulars that change ف into ب or و

آشودن <i>to disturb</i> or آشفتن	آشوب	آشوبم
تافتن <i>to inflame</i>	تاب	تابم
دریافتن <i>to understand</i>	دریاب	دریابم
سفتن <i>to bore</i>	سنب	سنبم

This imperative is very anomalous.

شتافتن <i>to hasten</i>	شتاب	شتابم
شکفتن <i>to blossom</i>	شکيب	شکيبم
فریفتن <i>to deceive</i>	فريب	فريبم
کوفتن <i>to smite</i>	کوب	کوبم
نهفتن <i>to lie hid</i>	نهين	

I have never met with this strange imperative.

یافتن <i>to find</i>	ياب	يابم
رفتن <i>to go</i>	رو	روم
		کافتن

Infin.	Imper.	Aorist.
کاڤن <i>to dig</i>	کاو	کاوم
گفتن <i>to say</i>	گو	گویم
	and گوی	
شنیدن <i>to hear</i>	شنو	شنوم

IV.

Irregulars that change ش into ز, س and خ		
افراختن <i>to exalt</i>	افراز	افرازم
افروختن <i>to inflame</i>	افروز	افروزم
آموختن <i>to learn</i>	آموز	آموزم
آمیختن <i>to mix</i>	آمیز	آمیزم
انداختن <i>to throw</i>	انداز	اندازم
اندوختن <i>to gain</i>	اندوز	اندوزم
انگیختن <i>to excite</i>	انگیز	انگیزم
آویختن <i>to hang</i>	آویز	آویزم
باختن <i>to play</i>	باز	بازم
پرداختن <i>to finish</i>	پرداز	پردازم
پریختن <i>to beware</i>	پریز	پریزم
پختن <i>to boil</i>	پز	پزم
پیشتن <i>to sift</i>	بیز	بیزم
پیشتن <i>to take captive</i>	پیز	پیزم
تاختن <i>to twist</i>	تاز	تازم
		توختن

Infin.	Imper.	Aorist.
توختن <i>to collect</i>	توز	توزم
ریختن <i>to pour</i>	ریز	ریزم
ساختن <i>to prepare</i>	ساز	سازم
سپوختن <i>to prick</i>	سپوز	سپوزم
سوختن <i>to burn</i>	سوز	سوزم
گداختن <i>to melt</i>	گداز	گدازم
گریختن <i>to flee</i>	گریز	گریزم
نواختن <i>to soothe</i>	نواز	نوازم
شناختن <i>to understand</i>	شناس	شناسم
فروختن <i>to sell</i>	فروش	فروشم

## V.

Irregulars that change ش into ر

انباشتن <i>to fill</i>	انبار	انبارم
انکاشتن <i>to think</i>	انکار	انکارم
اوباشتن <i>to swallow</i>	اوبار	اوبارم
برداشتن <i>to raise</i>	بردار	بردارم
پنداشتن <i>to suppose</i>	پندار	پندارم
داشتن <i>to have</i>	دار	دارم
گذاشتن <i>to leave, pass</i>	گذر and گذار	گذرم and گذارم
or گزشتن <i>to loose, dismiss</i>	گمار	گمارم

## VI.

VI.

Irregulars that reject س

Infin.	Imper.	Aorist.
اجستن <i>to plant</i>	اج	اجم
آراستن <i>to adorn</i>	آرای	آرایم
بایستن <i>to be necessary</i>	بای	بایم
پایستن <i>to accept</i>	پای	پایم
پیراستن <i>to deck</i>	پیرای	پیرایم
جستن <i>to seek</i>	جوی	جویم
دانستن <i>to know</i>	دان	دانم
رستن <i>to grow</i>	روی	رویم
زستن <i>to live</i>	زی	زیم
شستن <i>to wash</i>	شوی	شویم
گریستن <i>to weep</i>	گری	گریم
مانستن <i>to resemble</i>	مان	مانم
نگرستن <i>to view</i>	نگر	نگرم

VII.

Irregulars in ین

آفریدن <i>to create</i>	آفرین	آفرینم
چیدن <i>to gather</i>	چین	چینم
دیدن <i>to see</i>	بین	بینم
گزیدن <i>to choose</i>	گزین	گزینم

## VIII.

Irregulars in یر that reject ف

Infin.	Imper.	Aorist.
پذیرفتن <i>to accept</i>	پذیر	پذیرم
گرفتن <i>to take</i>	گیر	گیرم

## IX.

Irregulars that change س into ه

جهتن <i>to leap</i>	جه	جهم
رستن <i>to be delivered</i>	ره	رهم
خواستن <i>to be willing</i>	خواه	خواهم
کاستن <i>to lessen</i>	گاه	گاهم

## X.

Irregulars that change س into ن or ند

برنشتن <i>to ascend</i>	برنشین	برنشینم
بستن <i>to bind</i>	بند	بندم
پیوستن <i>to join</i>	پیوند	پیوندم
شکستن <i>to break</i>	شکن	شکنم
نشاستن <i>to cause to sit down</i>	نشان	نشانم
نشستن <i>to sit down</i>	نشین	نشینم

## XI.

XI.

Irregulars that add ي

Infin.	Imper.	Aorist.
زادن <i>to be born</i>	زاي	زايتم
گادن <i>to caress</i>	كاي	كايتم
كشادن <i>to open</i>	كشاي	كشايتم

XII.

Irregulars that reject ادن

افنادن <i>to fall</i>	افت	افتتم
ايستادن <i>to stand</i>	ايست	ايستتم
فرستادن <i>to send</i>	فرست	فرستتم
نهادن <i>to place</i>	نه	نهتم

XIII.

Irregulars not reducible to any class.

آمادن <i>to prepare</i>	آماز	آمازتم
آمدن <i>to come</i>	آي	آيتم
بودن <i>to be</i>	باش	باشتم
خاستن <i>to rise</i>	خيز	خيزتم
دادن <i>to give</i>	ده	دهتم
زدن <i>to strike</i>	زن	زنتم
and سندن <i>to take</i>	سنان	سنانتم

Infin.

Infin.	Imper.	Aorist.
سرشتن <i>to mix</i>	سریش	سیریشم
کردن <i>to do</i>	کن	کنم
کشستن and کسینختن <i>to break</i>	کسیل	کسیلیم
کندن <i>to rot</i>	کند	کندم
مردن <i>to die</i>	میر	میرم
نیشتن and نوشتن <i>to write</i>	نویس	نویسم

Example of an irregular verb.

یافتن *yáftun to find.* Contracted infinitive یافت

Present Tense.

Sing.	Plur.
می یابم <i>I find.</i>	می یابیم <i>we find.</i>
می یابی <i>thou findest.</i>	می یابید <i>you find.</i>
می یابد <i>he finds.</i>	می یابند <i>they find.</i>

Preterite.

یافتم <i>I found.</i>	یافتیم <i>we found.</i>
یافتی <i>thou foundest.</i>	یافتید <i>you found.</i>
یافت <i>he found.</i>	یافتند <i>they found.</i>

Future.

## Future, or Aorist.

Sing.

Plur.

یا بزم *I shall or may find.*یا بزم *we shall or may find.*یا بی *thou shalt or mayst find.*یا بی *you shall or may find.*یا بزد *he shall or may find.*یا بزد *they shall or may find.*

## Imperative.

یا ب or یا بی *find thou.*یا بی *find you.*

## Participles.

Present, یا با or یا ب *finding.*Preterite, یافته *having found.*

آن به که ز صبر رخ نتابم  
باشد که مراد دل بیابم

It is better for me not to turn my face from patience ; it may happen that I may find what my heart desires.

The contracted participles, as it has been before observed, are of great use in the composition of words, as *عشرت انگیز* *mirth-exciting*, from *عشرت* which in Arabic signifies *mirth*, and the participle of *انگیزیدن* *to excite* : but of these elegant compounds I shall speak at large in the next section.

## OF THE COMPOSITION

AND

## DERIVATION OF WORDS.

ONE of the chief beauties of the Persian language is the frequent use of compound adjectives; in the variety and elegance of which it surpasses not only the German and English, but even the Greek. These compounds may be multiplied without end according to the pleasure and taste of the writer; they are formed either by a noun and the contracted participle, as *دل فریب* or *دلشرب*, *heart-alluring*, or by prefixing an adjective to a noun, as *خوشبوی* *sweet-smelling*, or, lastly, by placing one substantive before another, as *گلزار* *rose-checked*.

Since one of the nouns in a compound word is often borrowed from the Arabic, a man who wishes to read the Persian books with satisfaction, ought to have a competent knowledge of both languages. I shall subjoin a list of the most elegant compounds that I can recollect; but I must express most of them in English by circumlocutions; for though we have some compound epithets which give a  
grace

grace to our poetry, yet in general the genius of our language seems averse to them. Thus آب چشم from آب *a faun* and چشم *an eye*, a Persian epithet, which answers to the Greek ἐλινωπιδ, seems very harsh in English, if we translate it *faun-eyed*; Lady Wortley Montague's translation\* *stag-eyed* is not much better, and conveys a different idea from what the eastern poets mean to express by this epithet.

Adjectives compounded of nouns and participles.

افشان گل gul efsân *shedding flowers.*

افشان درّ durr efsân *sprinkling pearls.*

افشان گوهر goher efsân *scattering gems.*

افشان تیغ teegh efsân *brandishing a scymitar.*

افشان خون khôn efsân *dropping blood.*

دل آزار dil azâr *afflicting the heart.*

جان آزار jân azâr *wounding the soul.*

تاب افکن tâb efkén *darting flames.*

بینخ افکن beekh efkén *tearing up roots.*

سنگ افکن seng efkén *casting stones.*

کوه افکن côh efkén *throwing down mountains.*

\* See her letters from Constantinople.

- مرد افکن *merd efkén overthrowing heroes.*  
 عنبر آگین *amber âgéén full of ambergris.*  
 سرور آگین *surûr âgéén full of pleasures.*  
 مراد آور *murâd avér fulfilling our desires.*  
 دل آور *dil avér stealing hearts.*  
 آرا جهان *jehán arâ*  
 and آرا عالم *alem' arâ* *adorning the world.*  
 مجلس آرا *mejlis arâ gracing the banquet.*  
 دل آرا *dil arâ rejoicing the heart.*  
 دل آرام *dil arâm giving rest to the heart.*  
 نبرد آزما *nebérd azmâ experienced in battle.*  
 روح آسا *rûh asâ appeasing the spirit.*  
 جان آسا *jân asâ giving rest to the soul.*  
 خون آلود *khon alûd sprinkled with blood.*  
 غبار آلود *ghubar alûd covered with dust.*  
 خط آلود *khatá alûd stained with crimes.*  
 روح افزا *ruh efzá refreshing the spirit.*  
 بهجت افزا *bihjet efzá increasing chearfulness.*  
 شهر آشوب *shehr ashôb disturbing the city ;*  
     elegantly applied to *beauty*, to which likewise  
     the poets give the following epithet,  
 روز افزون *rûz efzûn increasing daily.*

- سر افراز ser efrâz *raising his head.*  
 گردن افراز gerden efrâz *exalting his neck.*  
 عالم افروز alem efrûz  
 or جهان افروز jehân efrûz *enlightening the world.*  
 گیتی افروز giti efrûz *inflaming the universe.*  
 معركة افروز mârikeh efrûz *kindling the fight.*  
 بوستان افروز boštân efrûz *inflaming the garden,*  
     *a beautiful epithet for the anemone.*  
 دانش آموز dânišh amûz *skilled in science.*  
 کار آموز kar amûz *expert in affairs.*  
 آمیزه muzhdeh amecz *mixed with joyful tidings.*  
     This participle آمیز is used in a great variety of  
     compounds.  
 راحت آمیز ráhet amecz *giving rest.*  
 فتنه آمیز fitem amecz *full of threats.*  
 شهد آمیز shehd amecz *mixed with honey.*  
 رنگ آمیز reng amecz *mixed with colours, that is,*  
     *deceitful.*  
 پرتو انداز pertu endáz *darting rays.*  
 دهشت انداز dehšhet endáz *striking with fear.*  
 آتش انداز atesh endáz *casting out fire.*  
 تیر انداز teer endáz *shooting arrows.*

ظلمت اندوز *zulmut endûz gathering darkness,*  
an epithet of the night.

عبرت اندوز *ibret endûz attracting wonder.*

انگیز التفات *iltifât engeéz exciting respect.*

انگیز خلوص *khulûs engeéz promoting sincerity.*

انگیز فتنه *fitneh engeéz raising a tumult.*

انگیز خجالت *khejlet engeéz causing blushes to rise.*

انگیز خفقان *kbefekân engeéz making the heart beat.*

انگیز ارشاد *irshâd engeéz producing safety.*

مردم اوبار *merdum ôbâr devouring men.*

جان افرین *jân afreén that created the soul.*

دل بر *dil ber a ravisher of hearts.*

سایه پرور *fâyeh pervér bred in the shade,*

an epithet for an ignorant young man who has  
not seen the world.

علماء پرور *ulema pervér cherishing learned men.*

تن پرور *ten pervér nourishing the body.*

عشق باز *ishk bâz sporting with love.*

پوزش پذیر *puzish pezeér accepting an excuse.*

ترانه پرداز *turâneh perdâz composing tunes,*

a musician.

سخن پرداز *fekhun perdâz composing sentences,*

an orator.

نقل بند

نکیل بند nekil bend *compiling narratives,*  
an historian.

بند اعدو adu bend *that enslaves his enemies.*  
بینر فتنه fitneh beéz *spreading sedition.*  
بینر عطر otar beéz *shedding perfume.*  
پیرا نادره nádereh peerâ *collecting memorable events.*  
پیوند آسمان asomân peyvend *reaching the sky,*  
عالمتاب alem tâb *inflaming the world,*  
an epithet of the sun.

دو لستجویی douletjûi *wishing prosperity.*  
چین گل gul cheen *gathering roses.*  
چین شکوفه shukûfeh cheen *cropping flowers.*  
چین سخن fekhun cheen *collecting words,*  
an informer.

سحر خیز feher kheez *rising in the morning.*  
خوشخوان khoîh khân *sweetly singing.*  
جهاندار jêhandâr *possessing the world.*  
دان نکته nakteh dân *skilful in subtleties.*  
بین خرده khurdeh been *seeing minute objects.*  
سخن ران fekhun rân *lengthening his discourse.*  
کامران kamrân *gaining his desires.*  
ریز خون khûn reez *shedding blood.*

شکر ریز

- شکر ریز *sheker reez dropping sugar.*  
 گهر ریز *goher reez scattering jewels.*  
 اشک ریز *ashk reez shedding tears.*  
 غمزد *ghemzedâ dispersing care.*  
 ظلمت زدا *zulmet zedâ dispelling darkness.*  
 رهن *rahzén infesting the way, a robber.*  
 سحر ساز *fihz sâz preparing enchantments.*  
 دلستان *dilfitân ravishing hearts.*  
 دلسوز *dilfûz inflaming the heart.*  
 جان شکار *jan shikâr a hunter of souls.*  
 عمر شکار *umr shikâf destroying life.*  
 صف شکن *sef shikén breaking the ranks.*  
 انجم شمار *anjûm shumâr equal to the stars in number.*  
 کار شناس *kar shînâs skilful in business.*  
 شکر فروش *sheker fûrûsh selling sugar.*  
 خود فروش *khôd furûsh boasting of himself.*  
 ناظر فریب *nâzar fereéb deceiving the beholder.*  
 جگر گداز *jiger gudâz melting the heart.*  
 صمّا گداز *fumma gudâz dispelling a calamity.*  
 ضیا کستر *zeyâ kufter spreading light.*  
 عالمگیر *alem geer subduing the world.*  
 دلکشا *dilkushâ rejoicing the heart.*

کشور کشا kishver kuthâ *conquering provinces.*

اورنگ نشین aurung nitheen *sitting on a throne.*

ویرانه نشین viranéh nitheen *inhabiting a desert.*

رهنما rehnumâ *showing the way.*

غریب نواز ghereeb nuvâz *kind to strangers.*

بربط نواز berbut nuvâz *tuning a harp.*

کامیاب kâm yâb *that finds what he desires.*

## II.

Words compounded of adjectives and nouns.

خوب روی khob rūyi *with a beautiful face.*

پاکیزه خوی pakeezeh khúi *having pure intentions.*

خوشخوی khozh khúi *of a sweet disposition.*

پاکدامن paktâmen *with unblemished virtue.*

خوب آواز khob avâz *with a pleasing voice.*

خوب رایحه khob rayheh *with a pleasant scent.*

خوش الحان khozh elhân *with sweet notes.*

an epithet of the nightingale, as in this elegant distich,

رونق عهد شبابست دگر بستانرا  
میرسد مژده کل بلبل خوش الحانرا

The brightness of youth again returns to the bowers ; the rose sends joyful tidings to the nightingale with sweet notes.

خوش رفتار *khosh restâr walking gracefully.*

شیرینکار *shireenkâr with gentle manners.*

شیرین دهن *shireen dihen with a sweet mouth.*

چشم سیاه *fiah cheshm black-eyed.*

The compounds of this form are very numerous, and may be invented at pleasure.

### III.

Adjectives compounded of two nouns.

Each of these epithets is a short simile.

پری روی *peri ruyi with the face of an angel.*

پری پیکر *peri peyker*

پری رخسار *peri rukhsâr with the cheeks of an angel.*

نجمشید کلاه *Gemshid kulâh with the diadem of Gemshid.*

دارا حشمت *Dara hishmet with the troops of Darius.*

سیمین ساق *fimeen fâk with legs like silver.*

شکر لب *sheker leb with lips of sugar.*

طوطی گفتار *tutî guftâr talking like a parrot.*

عنی

عنچہ لب ghuncheh leb *with lips like rose-buds.*

سمن بوی femen bûyi *with the scent of jessamine.*

سمن بر femen ber *with a bosom like jessamine.*

گلرخ gulrokh *with cheeks like roses.*

گلروی gulrui *with a rosy face.*

مشکبوی muskh buyi *with the scent of musk.*

یاقوت لب yakût lub *with lips like rubies.*

شیر دل sheer dil *with the heart of a lion.*

When we consider the vast number of epithets that may be compounded after these three forms, and that those epithets are often used for substantives without a noun being expressed, we must allow that the Persian language is the richest in the world. These compounds are thought so beautiful by the Persian poets, that they sometimes fill a distich with them, as

ماه روی مشکبوی دلکشی  
جان فزای دلفریب، مهوشی

A damsel with a face like the moon, scented like musk,  
a ravisher of hearts, delighting the soul, seducing the  
senses, beautiful as the full moon.

The

The particle هم *hem together*, prefixed to nouns, forms another elegant class of compounds implying *society* and *intimacy*, as

همایشان *hemâshiyân of the same nest.*

هماینگ *hemâheng of the same inclination.*

همبزم *hembezm of the same banquet.*

همپستر *hempister lying on the same pillow.*

همخوابه *hemkhâbeh sleeping together.*

همدم *hemdem breathing together, that is,  
very intimately connected.*

The particles *نا* *not*, *کم* *little*, and *بی* *without*, are placed before nouns to denote privation; as *نا امید* *nâ umcéd hopeless* *نا شناس* *nâ shinâs ignorant*, *نا شکفته* *nâ shukûfteh a rose not yet blown*; *کم بها* *kembeha of little value*, *کم عقل* *kem akil with little sense*; *بی باک* *bee bâk fearless* *بی امان* *bee amân merciless*: this particle is often joined to Arabic verbs, as *بی تأمل* *bee tâmmul inconsiderate*, *بی ترتیب* *bee terteeb irregular*.

#### Example.

بعد ازین نامترا در هر کجا خواهیم نوشت  
بی حقیقت بی مروت بی وفا خواهیم نوشت

Henceforth

Henceforth, wherever I write thy name, I will write  
*false, unkind, and faithless.*

Names of agents are generally participles active in نده, as سازنده *fazéndeh a composer*; or they are formed by adding گر *ger*, گار *gár*, or بان, to a substantive, as زرگر *a goldsmith*, قلمگار *a writer*, باغبان *a gardener*.

Nouns of action are often the same with the third person preterite of a verb, as فروخت و خرید *buying and selling*, آمد و شد *coming and going*.

Adjectives implying possession or plenty are formed by adding to nouns the terminations سار *fár*, کین *keen*, مند *mend*, ناک *nák*, وار *var* or ور *ver*, as شرمسار *bashful*, غمگین *sorrowful*, دانشمند *learned*, زهرناک *venomous*, امیدوار *hopeful*, جانور *having life*.

The Arabic words ذو *zu*, صاحب *fahyb*, and اهل *ehl* prefixed to nouns form likewise adjectives of possession, as ذو جلال *majestick*, dignitate præditus, صاحب جمال *beautiful*, venustate præditus, اهل حكيم *wise*, sapientiâ præditus. We may here observe, that the Indians use a great variety of phrases purely Arabic, some as proper names and titles of chiefs and princes, and others as epi-

thets or constant adjuncts to substantives; such are the names شجاع الدوله Shujaheddoula, نجم الدوله Nejmed-doula, شمس الدوله Shemseddoula, سراج الدوله Sc-râjeddoula, which signify in Arabic *the force, the star, the sun, and the lamp of the state*; such is also the title which they gave Lord Clive, زبدۃ المملک Zabdatulmulk *the flower of the kingdom*; in the same manner they seldom mention the province of بنگالہ Bengâla without adding, by way of epithet, جنت البلاء jennetulbelâd *the paradise of regions*, an Arabic title given to that province by اورنگ زیب Aurengzeeb.

Some adjectives are formed from nouns by adding ين as آتشین fiery, زرین golden, زمردین made of emeralds.

The termination انه added to substantives forms adverbs that imply a kind of similitude, as انايانہ prudently, like a prudent man, مردانه courageously, like a man of courage.

Adjectives of similitude are formed by adding آسا âsa, یا fa, or وش vesh, to substantives, as آسا عنبر amber âsa like ambergris, آسا مشک like musk, آسا جنت like paradise; آسا سحر like magic; آسا غنچه وش like a rose-bud, آسا قمر وش or آسا ماهوش like the moon.

Some

Some adjectives and adverbs are formed by nouns doubled with the letter *l* alif between them, as لبالب *up to the brim*, سراسر *from the beginning to the end*, رنگارنگ or گوناگون *many-coloured*.

Example.

روضة مآ نهرها سلسال  
 دوخته سجع طيرها موزون  
 آن پر از لاله‌اي رنگارنگ  
 دين پر از ميوي گوناگون

A garden, in which were the clearest rivulets, an orchard in which the notes of the birds were melodious: the one was full of *many-coloured* tulips, the other full of fruits *with various hues*.

The two first lines of this tetraſtich are in pure Arabic.

This termination فام *fām*, as well as گون *goon*, denotes colour, as گلغام or گلگون *rose-coloured*, زمردفام *emerald-coloured*.

From the compounds above mentioned, or any other adjectives compounded or simple, may be formed abstract substantives by adding ي *yi*, as

شرار

شرسار <i>bashful</i> ,	شرباري <i>bashfulness</i> .
دانشمند <i>learned</i> ,	دانشمندی <i>learning</i> .
سیاه <i>black</i> ;	سیاهی <i>blackness</i> .

If the adjective end in *o* the abstract is made by changing *o* into *کی*, as *بیگانہ new*, *بیگانگی novelty*.

Other abstracts are made either by adding *ار* to the third person of the past tense, as *دیدار sight*, *گفتار speech*, *رفتار motion*; or by adding *ش* to the contracted participle, *استایش rest*, *ستایش praise*, *ازماییش temptation*.

The letter *l* alif added to some adjectives makes them abstract nouns, as *گرم warm*, *گرما warmth*.

Nouns denoting the place of any thing are formed by the terminations *استان* *istân*, *دان* *dân*, *زار* *zâr*, *گاه* *gah*, or *جا* *jâ*, as

*نگارستان* *negaristân* \* *a gallery of pictures*.

\* The five first of these names are the titles of as many excellent books: the *Beharistân* and *Gulistân* are poetical compositions by Jâmi and Sâdi; the *Negaristân* is a very entertaining miscellany in prose and verse; and the *Shekerdân* is a miscellaneous work in Arabic upon the history of Egypt: as to the *Sumbulistân*, I have seen it quoted, but recollect neither the subject, nor the name of its author. The Greeks sometimes gave these flowery titles to their books; thus Pamphilus published a treatise on different subjects, which he called *Λειμών* *a meadow*; and Apostolius compiled an *Ἰωνία* *بنفشزار* *a garden of violets*, or a collection of proverbs and sentences.

- بهارستان beháristân *the mansion of the spring.*  
 گلستان gulistân *a tower of roses.*  
 شکرستان shekerdân *a chest of sugar.*  
 or شکرستان shekeristân  
 سنبلستان fumbulistân *a garden of hyacinths.*  
 شیرستان sheeristân *the country of lions.*  
 جنستان jinnistân *fairy-land.*  
 گلزار gulzár *a bed of roses.*  
 لالهزار lalehzár *a border of tulips.*  
 عبادتگاه ibádetgáh *a place of worship.*  
 خواب جا khab já or خواب گاه khab gah *the place of sleep, a bed.*

The learner must remember, that when these compounds are used as distinct substantives, the termination *ان* of the plural, and *را* of the oblique case, must be added to the end of them, as

Sing.	Nom.	شیرین دهن	<i>a girl with sweet lips.</i>
	Obl.	شیرین دهنرا	
Plur.	Nom.	شیرین دهنان	<i>girls with sweet lips.</i>
	Obl.	شیرین دهنانرا	

The Persian verbs are compounded either with nouns and adjectives, or with prepositions and other particles.

The verbs chiefly used in the first sort of composition are کردن *to do*, آوردن *to bring*, داشتن *to have*, ساختن *to make*, فرمان دادن *to order*, خوردن *to devour*, زدن *to strike*, بردن *to bear*, نمودن *to show*, گشتن or گردیدن *to become*, آمدن *to come*, دیدن *to see*, گرفتن *to take*, and یافتن *to find*. The most common of these is کردن which is joined in all its inflexions to a multitude of Arabic gerunds or verbal nouns, as well as to Persian adjectives and participles, as

کردن اقرار *ikrâr kerdun to confess*.

کردن انتظار *intizâr kerdun to expect*.

کردن رجوع *rujû kerdun to return*.

کردن تمام *temâm kerdun to complete*.

کردن پر *por kerdun to fill*.

کردن ترک *terk kerdun to leave*.

کردن طلوع *tulû kerdun to rise (oriri)*.

Thus Hafiz,

صبحست ساقیا قدحی پر شراب کن  
 دور فلک درنگ ندارد شتاب کن  
 خورشید می ز مشرق ساغر طلوع کرد  
 گر برک عیش میطلبی ترک خواب کن

It

It is morning; boy, *fill* the cup with wine: the rolling heaven makes no delay; therefore *hasten*. The sun of the wine *rises* from the east of the cup: if thou seekest the delights of mirth, *leave* thy sleep.

آوردن هجوم hujúm âverdun *to assault*.

آوردن یاد yád âverdun *to remember*.

داشتن عجب ajeb dashtun *to wonder*.

داشتن معذور mâzúr dashtun *to excuse*.

بردن حسد hesed berdun *to envy*.

بردن اعتقاد itikád berdun *to believe*.

خوردن غم ghemm khordun *to grieve*.

خوردن سوگند soughend khordun *to swear*.

روشن ساختن rúshen fakhtun *to enlighten*.

تر ساختن ter fakhtun *to moisten*.

التفات نمودن iltifát numúdun *to esteem*.

دهوش گشتن medhúsh geshtun *to be astonished*.

غمناک گردیدن ghemnák gerdidun *to be afflicted*.

پدید آمدن pedeed âmedun *to appear*.

احسان دیدن ihfan deedun *to be benefited*.

پرورش یافتن perverish yáftun *to be educated*.

قرار گرفتن kerár griiftun *to be confirmed*.

The verbs *زدن* and *فرمودن* are very frequently used in composition, as *نعره زدن* *nârch zedun* to call aloud, *فکر فرمودن* *fikr fermûdun* to consider; thus *Gelâleddîn Rûzbehâr*,

تا بحمد تو نعره زد بلبل  
بم کوشم چون درخت گل

While the nightingale sings thy praises with a loud voice,  
I am all ear, like the stalk of the rose-tree.

and *Hafiz*,

فکر معقول بنر ما گل بینار کجاست

Consider attentively; where is a rose without a thorn?

Some of the particles, with which verbs are compounded, are significant, and others redundant and ornamental, as

*در آمدن* *der âmedun* to enter.

*در آوردن* *der âverdun* to carry in.

*در خواستن* *der khâstun* to require.

*در یافتن* *der yâftun* to understand.

*بر آمدن* *ber âmedun* to ascend.

*بر گشتن* *ber geshtun* to return.

*بر آسودن* *ber âsûdun* to rest.

باز داشتن

داشتن baz dashten *to with-hold.*

فرود آمدن furúd âmêden *to descend.*

داشتن واپس vápes dashten *to detain.*

سر دادن ser dáden *to banish, to confine to a place.*

In the present tense of a compound verb the particle می is inserted between the two words of which it is composed, as پر کردن *to fill.*

Sing.

پر می کنم *I fill.*  
پر می کنی *thou fillest.*  
پر می کند *he fills.*

Plur.

پر می کنیم *we fill.*  
پر می کنید *you fill.*  
پر می کنند *they fill.*

Sometimes the two words of which a verb is compounded are placed at a great distance from each other, as

صبا بلطف بگو آن غزال رعنا را  
که سر بکوه و بیابان تو داده مارا

“ O western breeze, say thus to yon tender fawn, thou  
“ hast confined us to the hills and deserts.”

where سر داده the preterite of سر دادن *to confine*, reléguer, is separated by three words. The noun سر has a number of different senses, and is therefore the most diffi-

cult word in the Persian language; it signifies *the head, the top, the point, the principal thing, the air, desire, love, will, intention, &c.* and sometimes its meaning is so vague that it seems a mere expletive, though the Persians undoubtedly feel its force.

There are derivative verbs in Persian, as in Hebrew and Arabic, which may be called *causals*: they are formed from the transitive verbs by changing پیدن into انیدن, and sometimes into ایانیدن, as

تابیدن *to shine.* تابانیدن and تابایانیدن *to cause to shine.*  
 رسیدن *to arrive.* رسانیدن *to cause to arrive, to bring.*

یارب آن آہوی مشکین بختن باز رسان  
 و آن سہی سرو خرامان بچمن باز رسان

O heaven! *bring* that musky fawn back to Khoten; *bring* back that tall waving cypress to its native garden..

OF PERSIAN NUMBERS.

The numerals and invariable parts of speech belong more properly to a vocabulary than to a grammar; but for the use of such as will take the trouble to learn them by heart, I will here subjoin the most common of them :

۱	ا	یک yek	one.
۲	ب	دو du	two.
۳	ج	سه feh	three.
۴	د	چهار chehar	four.
۵	ه	پنج penge	five.
۶	و	شش shesh	six.
۷	ز	هفت heft	seven.
۸	ح	هشت hesht	eight.
۹	ط	نه nuh	nine.
۱۰	ی	ده deh	ten.
۱۱	یا	یازده yázdeh	eleven.
۱۲	یاب	دوازده duázdeh	twelve.
۱۳	یج	سیزده fızdeh	thirteen.
۱۴	ید	چهارده chehardch	fourteen.
۱۵	یه	پانزده panzedeh	fifteen.

۱۶	یو	شانزده shanzedeh	sixteen.
۱۷	یژ	هفده hefdeh	seventeen.
۱۸	یخ	هشده hefhdeh	eighteen.
۱۹	یط	نوزده muzdeh	nineteen.
۲۰	ک	بیست beest	twenty.
۲۱	کا	بیست و یک beest u yek	twenty-one.
۳۰	ل	سی fee	thirty.
۴۰	م	چهل chehel	forty.
۵۰	ن	پنجاه penjâh	fifty.
۶۰	س	ششت sheht	sixty.
۷۰	ع	هفتاد heftâd	seventy.
۸۰	ف	هشتاد hehtâd	eighty.
۹۰	ص	نود naved	ninety.
۱۰۰	ق	صد fâd	a hundred.
۲۰۰	ر	دو صد dûfâd	two hundred.
۳۰۰	ش	سی صد seefâd	three hundred.
۴۰۰	ت	چهار صد cheharfâd	four hundred.
۵۰۰	ث	پانصد panîfâd	five hundred.
۶۰۰	خ	شش صد shehfâd	six hundred.
۷۰۰	ذ	هفت صد heftfâd	seven hundred.
۸۰۰	ض	هشت صد hehtfâd	eight hundred.
۹۰۰	ظ	نُه صد nuhfâd	nine hundred.

هزار	هزار	hezar	a thousand.
ده هزار	ده هزار	deh hezar	ten thousand.
صد هزار	صد هزار	fad hezar	a hundred thousand.
لاک	لاک	lac	

# ORDINALS.

نخست	nukhuft	first.
دوم	duum	second.
سیم	fium	third.
چهارم	chehárum	fourth.
پنجم	penjum	fifth.

All the other ordinals are formed in the same manner by adding م to the cardinal numbers.

# ADVERBS.

بسیار	befiár	much.	اندک	endek	little.
اینجا	eenjá	here.	آنجا	ânjá	there.

جان نیز اگر فرستم اینجا  
آن تحفه مختصر چه باشد

If I could send my very foul to that place, how trifling a present would it be!

اینجا ez eenjá hence.      آنجا ez ânjá thence.

اینسو eenfú hither.      آنسو ânfú thither.

کجا kujá where or whither.      از کجا ez kujá whence.

هر کجا که her kujá kch wheresoever.

بیرون beerún without.

درون derún  
or اندرون enderún } within.

نوازنده بباغ اندرون  
کرازنده آهو براغ اندرون

The nightingales were warbling in the garden, and the fawns were sporting on the hills.

فرد forú  
or فرود forúd } below.

بالا bálá above.

آن بلا نبود که از بالا بود

That evil which comes from above is not evil.

بامداد bamdâd  
سحرگاه fehérgah  
or سحر feher } in the morning.

شامگاه shamgáh in the evening.

دی dee yesterday.

فردا ferdá to-morrow.

پیش peish before.

پس pes after.

اکنون

اکنون eknún <i>now.</i>	آنگاه angáh <i>then.</i>
چون chún <i>when.</i>	بمأندم hemándem <i>directly.</i>
هرگز herkez <i>ever.</i>	هرگز نه herkezne <i>never.</i>
هنوز henúz <i>yet.</i>	بعد از آن bád ez ân <i>afterwards.</i>
تا tá <i>until.</i>	همیشه hemeishéh <i>always.</i>
باری bárec <i>once.</i>	دیگر بار deigerbar <i>again.</i>
هم hem <i>also.</i>	نیز neez <i>even.</i>

The following fix adverbs are nearly synonymous, and signify *as, like, in the same manner as* ;

همچو hemchû,	همچون hemchún.
چنین cheneén,	همچنین hemcheneén.
چنانچه chenáncheh,	چنانكه chenánkeh.

كو cú <i>where ?</i>	چرا cherá <i>wherefore ?</i>
چند chend <i>how many ?</i>	
از ez behri <i>che on what account ?</i>	
چون chún <i>how ?</i>	چگونه chegúneh <i>how or what.</i>
اینك eenek <i>behold !</i>	كاش cakh <i>would !</i>
مگر meger <i>perhaps.</i>	مبادا mebáda <i>lest by chance.</i>

هم hem  
and بهم behem } *together. تنها alone.*

## CONJUNCTIONS.

و u or va *and*.هم hem, or نیز *also*.یا ya *or*.اگر ager, or گر ger *if*.اگرچه agercheh, گرچه gercheh *though*.اما emma, لیکن leiken, بل bel, بلکه belkeh *but*.هرچند herchiend, هرچندکه herchendkeh *although*.بنابرین benabereén *therefore*.پس pes *then, moreover*.که keh *since*.زیرا zéra *because*.مگر meger *unless*.جز juz *except*.

## PREPOSITIONS.

از ez or ز *from, by, of*.ابر aber, or بر *upon*.پس pes *after*.پیش peish *before*.به beh, or ب be, joined to the noun, *in, to*.با ba *with*.بی bé *without*.پهلوی pehlevi *near*.در der *in*.برای beráü, بجهت bejchet *for*.به از ez behr *on account of*.میان meián *between*.سوی sūi *toward*.فردر forúd *beneath*.زیر zeér *under*.زبر zeber *above*.نزد nazd *near*.

INTER-

INTERJECTIONS.

ایا eia, ایه ayolia oh! آه ah ah!  
دریغ or دریغا dereegha alas!

Thus in the tale of the merchant and the parrot by Gelaladdin Rúmî,

ای دریغا و ای دریغا و ای دریغ  
گانچنان ماهی نهان شد زیر میغ

Alas! alas! that so bright a moon should by hidden by the clouds!

fughán and افسوس efsús are likewise interjections that express grief: thus in a tetra-stich by the sultan Togrul Ben Erflan,

دیروز چنان وصال جان فروزی  
و امروز چنین فراق عالم سوزی  
افسوس که بر دختر عجم ایام  
آنها روزی نویسد اینرا روزی

Yesterday the presence of my beloved delighted my soul; and to-day her absence fills me with bitterness; alas! that the hand of fortune should write joy and grief alternately in the book of my life!

B b

This

This great hero and poet was the last king of the Seljukian race : he was extremely fond of Ferdusi's poetry, and in the battle in which he lost his life, he was heard to repeat aloud the following verses from the Shahnáma :

چو برخاست از لشکر کش کرد  
 رخ نامداران ما کشت زرد  
 من این کرز یکزخم برداشتم  
 سپهرا هم انجاي بگذاشتم  
 خروشي برآورد اسبم چو پيل  
 زمين شد پریشان چو دريائي نيل \*

When the dust arose from the approaching army, the cheeks of our heroes turned pale ; but I raised my battle-ax, and with a single stroke opened a passage for my troops : my steed raged like a furious elephant, and the plain was agitated like the waves of the Nile.

\* These lines are quoted by d'Herbelot, p. 1029, but they are written differently in my manuscript of Ferdusi, which I have here followed.

## OF THE PERSIAN SYNTAX.

THE construction of the Persian tongue is very easy, and may be reduced to a few rules, most of which it has in common with other languages. The nominative is usually placed before the verb, with which it agrees in number and person, as in this pious sentence of a Persian philosopher.

از بهر چه آمدۀ اگر آمدۀ که علم اولین و آخرین  
 بیاموزی این راه روا نیست این همه خالق داند و اگر  
 آمدۀ که او را جویی آنجا که اول قیام بر گرفتی او خود  
 آنجا بود \*

Wherefore *art thou come* ? if *thou art come* to learn the science of ancient and modern times, thou hast not taken the right path: doth not the *Creator* of all things *know* all things ? and if *thou art come* to seek him, know that were *thou* first *wast fixed*, there *he was present*.

\* See the *Bibliothèque Orientale*, p. 950.

yet it is remarkable, that many Arabic plurals are considered in Persian as nouns of the singular number, and agree as such with verbs and adjectives, as

از آمدن بهار از رفتن دِي  
اوراق حیات ما می‌گردد طي

By the approach of spring, and the return of December, the leaves of our life are continually folded.

where اوراق the plural of ورق *a leaf*, governs می‌گردد in the singular.

There is another strange irregularity in the Persian syntax; the cardinal numbers are usually joined to nouns and verbs in the singular, as هزار یک روز *a thousand and one days*.

نسیم زلفت اگر بگذرد بترت حافظ  
ز خاک کالبدش صد هزار لاله بر آید

If the gale shall waft the fragrance of thy locks over the tomb of Hafiz, *a hundred thousand flowers will spring* from the earth that hides his corse.

These idioms, however, are by no means natural to the Persian, but seem borrowed from the Arabs, who say, الف ليلة و ليلة *a thousand and one nights*. In Arabic

too

too a noun of the plural number, if it signify a thing without life, requires a verb in the singular, and that of the feminine gender, for the Arabic verbs have distinct genders like nouns, as

خَرَّتْ الْأَنْهَارُ وَالْأَغْصَانُ مَالَتِ لِلْمَسْجُودِ

The rivers murmured, and the branches were bent to adore their Maker.

فَانْتِ اقْدَاحَهُمْ كَاحْدَاقِي

Their cups overflowed with wine, and my eyes with tears.

Most active verbs require the oblique case in را after them, as

اگر آن ترک شیرازی بدست ارد دل ما را  
بخال هندویش. نخشم سمرقند و بخارا را

If that fair damsel of Shiraz would accept my heart, I would give for the black mole on her cheek the cities of Samarcand and Bokhára.

It has before been observed (see page 17) that the را is omitted if the noun be indefinite or general, جام پر کن *fill a cup*; but that it is inserted, if the thing be particular and limited, جام را پر کرد *he filled the cup*; examples of this occur in almost every page.

All nouns or verbs by which any profit or acquisition is implied govern the oblique cases, as

بلي هر جا كه شود مهر آشكارا  
سهارا چر نهان بودن چه يارا

Yes! Whenever the sun appears, what advantage can there be to \* Soha, but his being hidden?

The following remark relates to the position rather than to the syntax: in a period of two or more members, each of which might end with an auxiliary verb, the first of them commonly contains the verb, which is understood in the rest, as

مضرت تعجيل . بيارست و منفعت صبر و سکون . بشمار

The disadvantages of haste are many, and the advantages of patience and deliberation (are) innumerable.

The adjective is placed after its substantive, and the governing noun is prefixed to that which it governs, as *روي خوب* a beautiful face, *بوي گل* the scent of a rose; but if this order be inverted a compound adjective is formed, as *روي خوب* fair-faced, *گلروي* rose-scented.

\* Soha is the Arabic name for a very small and obscure star in the constellation of the Great Bear.

Con-

Conjunctions which express conjecture, condition, will, motive, &c. require the conjunctive, or potential mood, as

گر بدانستمی که فرقت تو  
اینچنین صعب باشد و دلسوز  
از تو دوری نبجستهی یکدم  
وز تو غایب نبودمی یکروز

*If* I had known *that* thy absence would have been so sorrowful and afflicting, I would not have departed from thee a single day; I would not have left thee a single moment.

Prepositions and interjections are fixed to nouns in the nominative case, as

شنوده ام که دو کبوتر با یکدیگر در آشیانه دمساز و در  
کاشانه بمرآز نه از غبار اغیار بر خاطر ایشان کردی و نه  
از محنت روزگار در دل ایشان دردی

I have heard that two doves lived together *in* one nest, and whispered their secrets *in* one chamber; the dust of jealousy had never sullied their minds, and the anguish of misfortune had never pierced their hearts.

پرده داري ميکند در قصر قيصر عنکبوت  
 بومي نوبت\* مييزند بر کنبه افراسياب

The spider holds the veil *in* the palace of Cæsar ; the owl stands sentinel *on* the watch-tower of Afrasiab.

These are the principal rules that I have collected for the Persian language ; but rules alone will avail but little, unless the learner will exemplify them in his own researches ; the only office of a grammarian is to open the mine of literature, but they who wish to possess the gems must endeavour to find them by their own labours.

\* نوبت is an Arabic word signifying *a turn, a change, a watch*, excu-  
 bia: hence نوبت زدن in Persian, and نوبت چالمق in Turkish, signify *to relieve the guards by the sounds of drums and trumpets*. This office is given by the poet to the owl, as that of پرده دار or chamberlain is elegantly assigned to the spider. Some copies have نوحه instead of نوبت which reading would make very good sense, but destroys the beauty of the allusion.

## A PERSIAN FABLE\*.

باغبان و بابل

The GARDENER and the NIGHTINGALE.

آدره اند که دهقاني باغي داشت خوش و خرم و بوستاني  
تازه تر از گلستان ارم هوايي آن نسيم بهار را اعتدال بخشيدني  
و شمامه ريحان روح فرايش دماغ جانرا معطر ساختني

نظم

گلستاني چو گلزار جواني  
گلشن سیراب آب زندگاني  
نواي عندليبش عشرت انگيز  
نسيم عطرسايش راحت آميز

و بر يك كوشه چمنش گلبنی بود تازه تر از نهال كامراني  
و سرافرازتر از شاخ شجره شادمانی هر صباح بر روي گلبن  
كل رنگين چون عذار دلفريبان نازك خوي و رخسار  
سمبران ياسمين بوي بشكفتني و باغبان با آن كل رعنا  
عشق بارزي آغاز نموده گفتني

\* From the Anvar Soheili, by Cashefi. See hereafter, p. 141.

## بیت

کل بزیر لب نمیدانم چه میگوید که باز  
بلبلان نو را در فغان می آورد

باغبان روزی بر عادت معهود بنهانشای کل آمد بلبل  
دید نالان که روی در صحیفه کل می مالید و شیرازه جلد  
زرنکار بمنقار تیز از یکدیگر می کشید

## بیت

بلبل که بکل درنگرد مست شود  
سر رشته اختیارش از دست شود

باغبان پریشانی اوراق کل مشاهده نموده کریبان شکیبای  
بدست اضطراب چاک زده و دامن دلش بخار جگر دوز  
بیقراری در او نخت روز دیگر همان حال وجود گرفت و  
شعله فراق کل

## مصرع

داغ دگرش بر سر آن داغ نهاد  
روز سیوم بحرکت منقار بلبل

## ع

کل بتاراج رفت و خار بماند  
خارخاری از آن بلبل در سینه دهقان پدید آمده

دام فریبي در راه دي نهاد و بدان چيل اورا صيد کرده در زندان  
 قفس محبوس ساخت ببلبل بيدل طوطي وار زبان بکشد  
 و گفت اي عزيز مرا بچه موجب حبس کرده از چه سبب  
 بعقوبت من مایل شده اگر صورت بجهت استماع نغمت من  
 کرده خود اشيائ من در بوستان تست دم سحر طربجائ من  
 اطراف گلستان تست و اگر معني ديگر بخيال گذرانیده  
 مرا از ما في الصمير خود خبر ده دهقان گفت هیچ ميداني  
 که بروزگار من چه کرده و مرا بمفارقت يار بازين چند  
 باز ازده سازي آن حمل بطريق مکافات بهمين تواند بود  
 که تو از دار و ديار مانده و از تفرج و تماشا مهجور شده در  
 گوشه زندان می زاري و من هم درد بهجران کشیده و درد  
 فراق جانان چشیده در کلبه احزان می نالم

### بیت

بنال ببلبل اگر با منت سر یاریست  
 که ما در عاشق زاریم و کار ما زاریست  
 ببلبل گفت ازین مقام در گذر و بر اندیش که من بدین  
 مقدار جریمه که کلیرا پریشان کرده ام محبوس گشته ام تو که  
 دلیرا پریشان می سازی حال تو چون خواهد بود

نظم

کُنبد کردند، ز روی قیاس  
هست به نیکی و بدی حق شناس  
هر که نکویی کند آتش رسید  
و هر که بدی کرد زبانش رسید

این سخن بر دل دهقان کارگر آمده بلبل را آزاد کرد  
بلبل ربانی بازادی کشاد و بگفت چون با من نکویی کردی  
بحکم هل جزاُ الاحسان الا الاحسان مکافات آن باید کرد  
بدان که در زیر درخت که ایستاده افتاب است پر از زر  
بردار و در حواش خود صرف کن دهقان آن محل را بکاوید  
و سخن بلبل درست یافت گفت ای بلبل عجب که افتاب  
زررا در زیر زمین می بینی و دام در زیر خاک ندیدی  
بلبل گفت تو آنرا ندانستی که

اذا نزل القدر بطل الحذر

ع

با قضا کارزار نتوان کرد

چون قضای الهی نزول یابد دیده بصیرت را نه روشنی مانند  
و نه تدبیر و خرد نفع رساند

*A literal translation of the foregoing Fable.*

### THE GARDENER AND THE NIGHTINGALE.

It is related that a husbandman had a sweet and pleasant orchard, and a garden more fresh than the bower of Irem\*. The air of it gave mildness to the gales of the spring, and the scent of its herbs that refreshed the spirits, conveyed perfume to the very soul.

#### VERSES.

A bower like the garden of youth, a bed of roses bathed  
in the waters of life; the notes of its nightingales  
raising delight; its fragrant gale shedding perfume.

And in one corner of his garden there was a rose-bush  
fresher than the shrub of desire, and more lofty than the  
branch of the tree of mirth. Every morning on the top  
of the rose-bush the rose blossomed, coloured like the  
cheek of heart-alluring damsels with gentle minds, and  
the face of lily-bosomed maids scented like jessamine.

\* A fabulous paradisiacal garden mentioned in the Oriental tales.

The gardener began to show an extreme fondness for these excellent roses, and said,

A DISTICH.

I know not what the rose says under his lips, that he brings back the helpless nightingales with their mournful notes.

One day the gardener, according to his established custom, went to view the roses; he saw a plaintive nightingale, who was rubbing his head on the leaves of the roses, and was tearing asunder with his sharp bill that volume adorned with gold.

A DISTICH.

The nightingale, if he see the rose becomes intoxicated; he lets go from his hand the reins of prudence.

The gardener viewing the scattered condition of the rose-leaves, tore with the hand of confusion the collar of patience, and rent the mantle of his heart with the piercing thorn of uneasiness. The next day he found the same action repeated, and the flames of wrath occasioned by the loss of his roses,

AN

## AN HEMISTICH.

added another fear to the fear which he had before.

The third day by the motion of the nightingale's bill,

## AN HEMISTICH.

the roses were plundered, and the thorns only remained.

Then the resentment caused by the nightingale broke out in the breast of the gardener, he set a deceitful springe in his way, and having caught him with the bait of treachery, he confined him in the prison of a cage. The disheartened nightingale opened his mouth, like a parrot, and said, Oh, Sir, for what cause hast thou imprisoned me? for what reason hast thou resolved to distress me? if thou formest the desire of hearing my songs, my own nest is in thy garden, where in the morning thy bower shall be the house of my music; but if thou hast another idea, inform me of what thou hast in thy mind (an Arabic phrase).

The gardener said, Dost thou not know how thou hast spoiled my fortune, and how often thou hast distressed me with the loss of my favourite rose; it is right that thy action should be requited, and that thou, being separated  
from

from thy friends and family, and secluded from all joy and diversions, shouldst mourn in the corner of a prison; whilst I, afflicted with the anguish of separation from my darling flowers, weep in the cottage of care.

### A DISTICH OF HAFIZ.

Mourn, O nightingale! if with me thou regrettest the loss of thy friend, for we are two mournful lovers, and our employment is weeping.

The nightingale said, Depart from that resolution, and consider, that if I am imprisoned for such an offence as tearing a rose, what will be thy punishment if thou tearest a heart asunder?

### VERSES.

He that formed the sky by exact measure, knows the right rewards for good and evil; whoever does well, good will come to him; and if he does ill, evil will attend him.

This discourse taking effect upon the heart of the gardener, he set the nightingale at liberty. The bird tuned his voice in his free state, and said, Since thou hast done  
me

me this service, according to the sentence (in the Alcoran) Is there any recompense for benefits, but benefits? it is necessary to reward thee for it. Know, that under the tree where thou standest there is a coffer full of gold; take it, and spend it to supply thy wants.

The gardener searched the place, and found the words of the nightingale to be true; he then said, O nightingale! what a wonder it is, that thou couldst see the coffer of gold beneath the earth, and not discover the springe upon the ground!

The nightingale said, Dost thou not know that (an Arabic sentence) when fate descends caution is vain?

#### AN HEMISTICH.

It is impossible to contend with fate.

When the decrees of heaven are fulfilled, no light remains to the eye of understanding, and neither prudence nor wisdom bring any advantage.

## عروض

## OF VERSIFICATION.

THE modern Persians borrowed their poetical measures from the Arabs: they are too various and complicated to be fully explained in this grammar; but when the learner can read the Persian poetry with tolerable ease, he may receive further information from a treatise written professedly upon versification by ویهیدی Vahîdî, who was himself no contemptible poet.

There are nineteen sorts of metre which are used by the Persians, but the most common of them are بحر رجز or the iambic measure, بحر رمل or the trochaic measure, and بحر هزج a metre that consists chiefly of those compounded feet which the ancients called Ἐπιπρίτης, and which are composed of iambic feet and spondees alternately, as *āmātōrēs puġllārūm*. In lyric poetry these verses are generally of twelve or sixteen syllables, as

بیوی نافه کاخر صبا زان طره بکشاید  
ز جعد زلف مشکینش چه تاب افشاد در دلها

Bēbūi

Bēbūī nā | fēī kākher | sēbā zān tūr | rē būkshāyēd  
 Zī jādi zūl | fī mūshkīnēsh | chī tāb ūftād | ū dēr dīlhā.

When the zephyr disperfes the fragrance of those musky  
 locks, what ardent desire inflames the hearts of thy  
 admirers!

They sometimes confift of fourteen fyllables in this form,

- - o | o - - - | - - o | o - - -

as

تا غنچه خدانت دولت بکد خواهد داد  
 ای شاخ کل رعنا از بهر که میروی

Tā ghunchē | ēkhēdānēt | dēvlēt bē | kē khāhēd dād  
 Aī shākhī | gūlī rānā | ēz bēhrī | kē mīrūyī

Ah! to whom will the fmiling rofe bud of thy lips give  
 delight? O fweet branch of a tender plant! for whofe  
 ufe doft thou grow?

or in this,

- - o | o - - o | o - - o | o - -

as

گو شهم بم بر قول نی و نعمت چنگست  
 چشم بم بر لعل تو و گردش جامست

Gōshēm hē | mē bēr kūlī | nēy ū nāgmā | tī chēnguēst  
 Chēshmēm hē | mē bēr lālī | tō ū gērdē | shī jāmešt

My

My ear is continually intent upon the melody of the pipe, and the soft notes of the lute : my eye is continually fixed upon thy rubied lip, and the circling cup.

This kind of measure is not unlike that which Sappho uses in those elegant lines quoted by Hephæstion,

Γλυκεῖα μάτερ, οὔτοι δύναμαι κρέκειν τὸν ἰσλὸν  
Πόθῳ δαμῆϊσα παιδὸς βραδινὰν δι' Ἀφροδίταν.

which he scans thus,

Γλυκεῖα μᾶ | τερ, οὔτοι δύ | ναμαι κρέκειν | τὸν ἰσλὸν  
Πόθῳ δαμῆϊ | σα παιδὸς βρα | δινὰν δι' Ἀ | φροδίταν.

Other lyric verses contain thirteen syllables in this form,

ο - ο - | - - - | ο - ο - | - -

as,

صبا به تنہیت پیر میفروش آمد  
کہ موسم طرب و عیش و ناز و نوش آمد

Sēbā bē tēh | neītī peēr | ī meīfōrōfh | āmēd

Kē mūsīmī | tārb ū eīfh | ū nāzŭ nōfh | āmēd

The zephyr comes to congratulate the old keeper of the banquet-house, that the season of mirth, joy, wantonness, and wine is coming.

or,

or,

o - o - | o - - | o - o - | - -

as,

سبا بلطف بگو آن غزال رعنا را  
که سر بکوه و بیابان تو رادۀ مارا

Sĕbā belūtf | bōgoū ān | gāzālī rā | nārā

Kĕ sēr bĕcoūh | vā byābān | tō dādeī | mārā

This couplet has been translated in another part of the grammar. See p. 89.

The Persians sometimes used a measure consisting of trochees and spondees alternately, like these verses of Catullus and Aristophanes.

Cras amet qui nunquam amavit, quique amavit cras amet.

Ὅστις ἡμῶν τὰς Ἀθήνας ἐκκεκώφηκας βῶων.

thus Hafiz,

ابر ازاری بر آمد باد نوروزی وزید

Aber âzari ber âmed badi neurûzi vazeed

The vernal clouds appear, the gales of the pleasant season breathe.

But the most common Persian verse contains eleven syllables, as

چونکه گل رفت و گلستان درگذشت  
 نشنوي زان پس ز بلبل سرگذشت.

Chúnkeh gul reft va gulistán derguzeſht  
 Neſhenvi zan pes zebulbul ſerguzeſht

When the roſes wither, and the bower loſes its ſweetneſs,  
 you have no longer the tale of the nightingale.

In this laſt meaſure are written all the great Perſian poems, whether upon heroic or moral ſubjects, as the works of Ferduſi, and of Jámi, the Boſtan of Sadi, and the Meſnavi of the excellent Geláleddin. This ſort of verſe answers to our common heroic rhyme, which was brought to ſo high a degree of perfection by Pope, and which the Engliſh poets will do well to retain, inſtead of adopting the leſs harmonious meaſures of other nations.

I have dwelt the longer upon the different ſorts of verſe uſed in Perſia, becauſe there are few books or even common letters written in the Perſian language, which are not interſperſed with fragments of poetry; and becauſe all the Perſian verſes muſt be read according to the pauſes of caſion: thus the following elegant couplet quoted by Meninſki :

تبا در

تبا در چین هر تاري بود زلف ترا صد چین  
که ساري بر گل سوري زسنبل پوده چین بر چین

must be pronounced,

Teba der ché | ne her taréc | buved zulfeé | tera fiad cheén  
Ke fazee bér | guleé fureé | zefumbul pú | de cheén ber  
cheén

with a strong accent upon every fourth syllable ; and it may here be observed, that the Persians, like the French, usually accent the last syllables of their words.

As to the prosody, nothing can be more easy and simple ; their vowels ا alif, و vau, and ي ya are long by nature ; the points, which they commonly suppress, are naturally short ; and every short syllable that ends with a consonant is long by position ; as شیراز Shīrāz, سنبل sūmbūl, دهن dēhān, سمن sēmēn : but the Persians, like other poets, have many licences ; they often add a short vowel which does not properly belong to the word, as in the first ode of Hafiz,

رلی افناد مشکلی vālī āftādū mūshkīlā,  
and کجتا داند حال mā cūjā dānēndī hālī mā.

They

They also shorten some long syllables at pleasure by omitting the vowels ا alif, و van, and ي ya; thus بیرون beērūn, which is a spondee, becomes an iambic foot when it is written برון bērūn: in the same manner گر is used for دیگر and بدن for بودن. The omission of ا alif is more common: so ره is put for راه, and افشان for افشان, as in this beautiful couplet,

می خواه و کلفشان کن از دهر چه میجویی  
این گفت سحرگه کل بدیل تو چه مگوی

“ Call for wine, and scatter flowers around; what favour  
“ canst thou expect from fortune?” so spake the rose  
this morning; O nightingale! what sayest thou to her  
maxim?

In which lines کلفشان is used for کلافشان *shedding flowers*,  
and سحرگه for سحرگاه *the morning*.

I shall close this section with some examples of Persian verses from the مصراع or *hemistich*, to the غزل or *ode*, which differs from the قصیده or *elegy* in nothing but the number of the distichs, of which the ode seldom contains fewer than five, and the elegy seldom fewer than twenty.

I shall

I shall not set down these examples at random, but shall select such as are remarkable for beauty of sentiment or delicacy of expression.

مصرع AN HEMISTICH.

گل نچیند کسی که گارد خار

He that plants thorns will not gather roses.

بیت A DISTICH.

گاردان رفت و تو در جواب و بیابان در پیش  
کجا روی ره ز که پرسی چکنی چون باشی

The caravan is departed, and thou sleepest; the desert lies before thee; whither wilt thou go? of whom wilt thou ask the way? what wilt thou do? how wilt thou exist?

رباعي A TETRASTICH.

هنکام سپیده دم خروس سحری  
دانی ز چه رو همی کند نوحه کری  
یعنی که نمودند در این صبح  
کز عمر شبی گذشت و تو بیهی

At the time that the dawn appears, dost thou know for what reason the bird of the morning complains? He says, that it is shown in the mirror of the day, that a whole night of thy life is passed, while thou art lost in indolence.

Another.

خواهي که نباشي بغم رنج قرين  
 بشنو سخن پاکتر از در تمين  
 از دشمن آزاده تغافل منماي  
 و ز صاحب کبر و کينه ايمن منشين

Dost thou desire to be free from sorrow and pain? hear a maxim more valuable than a precious gem: Despise not thine enemy, though he be distressed; and trust not thy friend, if he be proud and malevolent.

In all the Persian elegies and odes the two first hemistichs have the same rhyme, which is continued through the whole poem at the end of every distich. A short piece of poetry, in which the two first lines do not rhyme together, is called *قطعه* a *fragment*; as this elegant fable of Sadi on the advantages of good company:

مجلسي

کلی خوشبوی در حمام روزی  
 رسید از دست محبوبی بدستم  
 بدو گفتم که مشکي يا عیبری  
 که از بوی دلاویز تو مستم  
 بگفتا من کل ناچیز بودم  
 ولیکن مدتی با کل نشستم  
 کمال بمنشین در من اثر کرد  
 و کر نه من همان خاکم که هستم

One day, as I was in the bath, a friend of mine put into my hand a piece of scented clay \*. I took it, and said to it, "Art thou musk or ambergris? for I am charmed with thy delightful scent." It answered, "I was a despicable piece of clay; but I was some time in the company of the rose; the sweet quality of my companion was communicated to me; otherwise I should have been only a piece of earth, as I appear to be."

\* گل خوشبوی ghili khošbūi, a kind of *unctuous* clay, which the Persians perfume with essence of roses, and use in the baths instead of soap.

When

When both lines of each couplet rhyme together through a whole composition, it is called *مثنوي* as in the following examples :

چنین است آیین گردنده دهر  
 نه لطفش بود پایدار و نه قهر  
 نه پرورد کس را که آخر نکشت  
 که در مهر نرم است و در کین درشت

Such is the nature of inconstant fortune, neither her mildness nor her violence are of long duration ; she exalts no one whom she does not at last oppress ; for she is light in her affection, but most harsh in her hatred.

فریدون فرخ فرشته نبود  
 زشت و زعنبر سرشته نبود  
 بداد و دهش یافت آن نبکویی  
 تو داد و دهش کن فریدون تویی

The happy\* Feridún was not an angel ; he was not formed

\* An ancient king of Persia, highly celebrated for his eminent virtues. The learned and excellent d'Herbelot has made a mistake in his translation of these lines (see the article Farrakh in his *Bibliothèque Orientale*) for not recollecting the sense of *فرخ* HAPPY, he made a proper name of it, and tells us that Farrakh was a man whom the Persians consider as a perfect model of justice and magnanimity.

When

of musk or ambergris. He gained his reputation by justice and liberality : be thou just and liberal, and thou wilt be a Feridún.

جواني پاکباز و پاکرو بود  
 که با پاکیزه رویی گرد بود  
 چنین خواندم که در دریای اعظم  
 بگردابی در افتادند با هم  
 چو ملاح آمدش تا دست گیرد  
 مبادا کاندرا آن سختی بمیرد  
 همی گفت از میان موج تشویر  
 مرا بگذار و دست یار من گیر  
 در بن گفتن جهان بروی داشت  
 شنیدندش که جان می داد و می گفت  
 حدیث عشق از آن بطلال منیوش  
 که در سختی کند یارش فراموش

There was an affectionate and amiable youth, who was betrothed to a beautiful girl. I have read, that as they were sailing in the great sea, they fell together into a whirlpool. When a mariner went to the young man that he might catch his hand, and save him

from perishing in that unhappy juncture; he called aloud, and pointed to his mistress from the midst of the waves: "Leave me, and take the hand of my beloved." The whole world admired him for that speech; and when he was expiring he was heard to say; "Learn not the tale of love from that wretch who forgets his beloved in the hour of danger."

These examples will, I hope, be sufficient to undeceive those who think that the Asiatic poetry consists merely in lofty figures and flowery descriptions. There is scarce a lesson of morality or a tender sentiment in any European language, to which a parallel may not be brought from the poets of Asia. The verses of eleven syllables, which are used in the great Persians poems, always rhyme together in couplets. It is unnecessary in this section to give an example of the Persian *تضییه* or *elegy*, as it differs only in its length from the *غزل* or *ode*, except that the *Cassideh* often turns upon lofty subjects and the *Gazal* comprises for the most part the praises of love and merriment, like the lighter odes of Horace and Anacreon. The most elegant composer of these odes are *جامی* Jâmi and

and Hafiz, each of whom has left an ample collection of his lyric poems. I may confidently affirm that few odes of the Greeks or Romans upon similar subjects are more finely polished than the songs of these Persian poets: they want only a reader that can see them in their original dress, and feel their beauties without the disadvantage of a translation. I shall transcribe the first ode of Hafiz that offers itself, out of near three hundred that I have paraphrased: when the learner is able to understand the images and allusions in the Persian poems, he will see a reason in every line why they cannot be translated literally into any European language.

گل بی رخ یار خوش نباشد  
 بی باده بهار خوش نباشد  
 طرف چمن و طواف بستان  
 بی صوت هزار خوش نباشد  
 رقصیدن سرو و حالت گل  
 بی لاله عذار خوش نباشد  
 یا یار شکرلب گلاندام  
 بی بوس و کنار خوش نباشد

باغ گل و ملّ خوشست اما  
 بی صحبت یار خوش نباشد  
 هر نقش که دست عقل بندد  
 بی نقش و نگار خوش نباشد  
 جان نقد محقرست حافظا  
 از بهر نثار خوش نباشد

The rose is not sweet without the cheek of my beloved;  
 the spring is not sweet without wine.

The borders of the bower, and the walks of the garden,  
 are not pleasant without the notes of the nightingale.

The motion of the dancing cypresses and of the waving  
 flowers is not agreeable without a mistress whose cheeks  
 are like tulips.

The presence of a damsel with sweet lips and a rosy com-  
 plexion is not delightful without kisses and dalliance.

The rose-garden and the wine are sweet, but they are not  
 really charming without the company of my beloved.

All the pictures that the hand of art can devise are not  
 agreeable without the brighter hues of a beautiful girl.

Thy

Thy life, O Hafiz, is a trifling piece of money, it is not valuable enough to be thrown away at our feast.

The last distich alludes to the Asiatic custom of throwing money among the guests at a bridal feast, or upon any other extraordinary occasion: the Persians call this money *نِشَار* *nifâr*, and him who collects it *نِشَارِچِينَ* *nifâr cheen*.

I shall conclude this grammar with a translation of the ode quoted in the section upon the Persian letters; see p. 12.

If that lovely maid of Shiraz would accept my heart,  
I would give for the mole on her cheek the cities of  
Samarcand and Bokhara.

Boy, bring me the wine that remains, for thou wilt not  
find in paradise the sweet banks of our Rocnabad, or  
the rosy bowers of our Mofellâ.

Alas! these wanton nymphs, these fair deceivers whose  
beauty raises a tumult in our city, rob my heart of  
rest and patience, like the Turks that are seizing  
their plunder.

Yet the charms of our darlings have no need of our imperfect love ; what occasion has a face naturally lovely for perfumes, paint, and artificial ornaments?

Talk to me of the fingers, and of wine, and seek not to disclose the secrets of futurity ; for no one, however wise, ever has discovered, or ever will discover them.

I can easily conceive how the enchanting beauties of Joseph affected Zoleikha so deeply, that her love tore the veil of her chastity.

Attend, O my soul ! to prudent counsels ! for youths of a good disposition love the advice of the aged better than their own souls.

Thou hast spoken ill of me ; yet I am not offended : may Heaven forgive thee ! thou hast spoken well : but do bitter words become a lip like a ruby, which ought to shed nothing but sweetness ?

O Hafiz ! when thou composest verses, thou seemest to make a string of pearls : come, sing them sweetly : for Heaven seems to have shed on thy poetry the clearness and beauty of the Pleiads.

The

The wildness and simplicity of this Persian song pleased me so much, that I have attempted to translate it in verse: the reader will excuse the singularity of the measure which I have used, if he considers the difficulty of bringing so many eastern proper names into our stanzas.

I have endeavoured, as far as I was able, to give my translation the easy turn of the original; and I have, as nearly as possible, imitated the cadence and accent of the Persian measure; from which every reader, who understands music, will perceive that the Asiatic numbers are capable of as regular a melody as any air in Metastasio.

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### A PERSIAN SONG.

Sweet maid, if thou wouldst charm my sight,  
And bid these arms thy neck infold;  
That rosy cheek, that lilly hand  
Would give thy poet more delight  
Than all Bokhára's vaunted gold,  
Than all the gems of Samarcand.

Boy,

Boy, let yon \* liquid ruby flow,  
 And bid thy pensive heart be glad,  
 Whate'er the frowning zealots say :  
 Tell them their Eden cannot show  
 A stream so clear as Rocnabad,  
 A bow'r so sweet as Mofelláy.

Oh ! when these fair, perfidious maids,  
 Whose eyes our secret haunts infest,  
 Their dear destructive charms display,  
 Each glance my tender breast invades,  
 And robs my wounded soul of rest,  
 As Tartars seize their destin'd prey.

In vain with love our bosoms glow ;  
 Can all our tears, can all our sighs  
 New lustre to those charms impart ?  
 Can cheeks where living roses blow,  
 Where nature spreads her richest dyes,  
 Require the borrow'd gloss of art ?

\* *لعل مزاب* *a melted ruby* is a common periphrasis for wine in the Persian poetry. See Hafiz, ode 22.

Speak not of fate---ah ! change the theme,  
 And talk of odours, talk of wine,  
 Talk of the flower's that round us bloom :  
 'Tis all a cloud, 'tis all a dream ;  
 To love and joy thy thoughts confine,  
 Nor hope to pierce the sacred gloom.

Beauty has such resistless pow'r,  
 That ev'n the chaste Egyptian dame \*  
 Sigh'd for the blooming Hebrew boy :  
 For her how fatal was the hour,  
 When to the banks of Nilus came  
 † A youth so lovely and so coy !

But ah ! sweet maid, my counsel hear ;  
 (Youth should attend when those advise  
 Whom long experience renders sage)  
 While music charms the ravish'd ear,  
 While sparkling cups delight our eyes,  
 Be gay ; and scorn the frowns of age.

\* Zuleikha, Potiphar's wife.

† Joseph.

What cruel answer have I heard !  
And yet, by heav'n, I love thee still :  
Can aught be cruel from thy lip ?  
Yet say, how fell that bitter word  
From lips which streams of sweetness fill,  
Which nought but drops of honey sip ?

Go boldly forth, my simple lay,  
Whose accents flow with artless ease,  
Like orient pearls at random strung ;  
Thy notes are sweet, the damsels say,  
But, oh, far sweeter, if they please  
The nymph for whom these notes are sung !

END OF THE GRAMMAR.

A  
C A T A L O G U E\*  
OF THE  
MOST VALUABLE BOOKS  
IN THE  
PERSIAN LANGUAGE.

*Oxf.* The Public Libraries at Oxford.  
*Par.* The Royal Library at Paris.  
*Lond.* The British Museum at London.  
*Priv.* The Collections of private Men.

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HISTORY.

کتاب روضۃ الصفا تصنیف امیر خواندشاه

*The garden of purity*, by Mirkhond.---A general history  
of Persia in several large volumes. *Oxf. Priv*

اکبر نامہ ابو فضل

The history of the life of Sultan Acber, by the learned  
and elegant Abu Fazl. *Oxf*

\* An extensive Catalogue of Sanscrit, and other Oriental MSS., presented to the  
Royal Society by Sir William and Lady Jones, may be seen in Sir W. Jones's Works,  
4to, vol. VI. p. 441, et seqq.

کتاب

## کتاب آیین اکبري

A description of the Indian empire, written by the order of Sultan Acber by a society of skilful men.--- A translation of this book would be extremely useful to the European companies that trade in India, as it contains a full account of every province and city in the dominions of the Mogul, of his revenues and expences, both in peace and war, and of all the customs and ceremonies in his palace; together with a description of the natural productions of his empire \*. Oxf.

## واقعات بابري

*The actions of Sultan Baber*; written either by himself, or under his inspection.---This book contains a minute account of that prince's wars, and a natural history of his dominions. Oxf.

## تاریخ کشمیر

*The history of Cashmir*, by a native of that extraordinary country.---A very curious and entertaining work. Oxf.

## تاریخ عالم اراي عباسي

The history of the lives of the Persian kings, from the head of the Sefi family to the death of Abbas the Cruel, improperly called the Great. Oxf.

• This work was translated by Mr. Francis Gladwin, and published at Calcutta in three volumes 4to; and since, at London, in two volumes 8vo.

## تاریخ گزیده

*The select chronicle.*---This work is an excellent history of Persia, and has been translated into Arabic and Turkish.  
Oxf.

## خلاصۃ الاخبار

A short history of Persia, in one volume, by Khandemir, a learned and agreeable writer. Oxf.

## لب التواریخ

*The heart of histories.*---A copious history of the Persian empire, written in the middle of the sixteenth century by Abdallatif, a native of Cazvin.

## ظفر نامه

*The book of victory.*---A history of the life of Timur, commonly called Tamerlane, written in a most beautiful and elegant style.

## تذکرۃ الشعراء تصنیف دولت شاه

An account of the lives of the Persian poets, by Devlet-shah of Samarcand. Par.

## تاریخ جهانکشا یا تاریخ نادری من کلام میرزا مهدی

The history of the life of Nader Shah, king of Persia, written by Mirza Mahadi, and translated into French by the author of this grammar.

## P O E T R Y.

شاه نامه فردوسی

Shah Nâmeh. A collection of heroic poems on the ancient histories of Persia, by Ferdusi. See the treatise on Oriental poetry added to the life of Nader Shah, sect. II. p. 248. Oxf. Priv.

کلیات خاقانی

The works of Khakâni, a sublime and spirited poet. Oxf. Priv.

دیوان حافظ

The odes of Hafiz: see the treatise above mentioned. Lond. Oxf. Par. Priv.

کلیات سعدی

The works of Sadi; containing گلستان or *the bed of roses*; بوستان or *the garden*, and مسلمات or *the rays of light*. The two first of these excellent books are very common; but I have not seen the last: they are all upon moral subjects, and are written with all the elegance of the Persian language. Oxf.

کلیات اعلی

The works of Ahli; containing,

سحر علال lawful magic, a poem.

شمع و پروانه the taper and the moth. a poem.

کتاب قصاید a book of elegies.

کتاب غزلیات a book of odes.

Oxf.

کلیات

## کلیات جامی

The works of Jāmi ; containing, among others,

سلسلة الذهب *the chain of gold*, a poem, in three books.

سلمان و ابله *Selman and Absal*, a tale.

زندگانه اسکندر *the life of Alexander*.

یوسف و زلیخا *the loves of Joseph and Zuleikha*, a very beautiful poem.

لیلی و مجنون *the loves of Leila and Megenum*.

دیوان جامی *a collection of odes*.

بهارستان *the mansion of the spring*.

تخمه الاحرار *the gift of the noble*.

سجیه الابرار *the manners of the just*.

Qxf.

## دیوان خسرو

A book of elegant odes, by Mir Khofru.

Qxf.

## مثنوی

## تصنیف جلال الدین رومی

A poetical work *Mesnavi*, upon several subjects, of religion, history, morality, and politics ; composed by Geláledîn, surnamed Rúmi.---This poem is greatly admired in Persia, and it really deserves admiration.

Qxf. Priv.

دیوان

## دیوان انواری

The poems of Anvári, which are quoted by Sadi in his Gulistán, and are much esteemed in the East.

## کلیات نظامی

The works of Nezámí; containing six poems:

اسرار العاشقین *the secrets of lovers.*

هفت پیکر *the seven faces.*

خسرو و شیرین *the loves of Cosru and Shirin.*

سکندر نامه *the life of Alexander.*

لیلی و مجنون *Leila and Megenun, a tale.*

مخزن الاسرار *the treasure of secrets.* Lond. Priv.

## پند نامه

Pendnáma, a book of moral sentences, not unlike those of Theogenis in Greek, by فریدالدین عطار Ferideddin Attar. Lond. Oxf.

## کلیات کاتبی

The works of Catebi, containing five poems:

مجمع البحرين *the junction of two seas.*

ده باب *the ten chapters.*

حسن و عشق *beauty and love.*

ناصر و منصور *the conqueror and triumpher.*

بهرام و گلاندام *the loves of Baharam and Gulendam.*

There

There are many more histories and poems written in Persian; but those above-mentioned are the most celebrated in Asia. The poets of the second class were رودکی Roudeki, who translated Pilpai's fables into verse; رشیدی Rethídi, who wrote an art of poetry called حرائق السحر *the enchanted gardens*; احمدی Ahmedi, who composed an heroic poem on the actions of Tamerlane: not to mention a great number of elegiac and lyric poets, who are very little known in Europe.

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## PHILOSOPHY.

انوار سہیلی کاشفی

The light of Soleil or Canopus.---A very elegant paraphrase of Pilpai's tales and fables, by Cashefi. *Oxf.*

عیار دانش

The touchstone of learning; a more simple translation of Pilpai, by Abu Fazl. *Oxf.*

ہزار یک روز

The Persian tales of a thousand and one days, translated into French by Petit de la Croix.

## نگارستان جوینی

Negaristān, *the gallery of pictures*, by Jouini.--- A miscellaneous work upon moral subjects, in prose and verse. There is a beautiful copy of this book in the Bodleian library at Oxford. *Marsh 397.*

## دانش نامه

A system of natural philosophy, by Isfahani. *Oxf.*

## جواهر نامه

The natural history of precious stones. *Oxf.*

There are many books in Persian upon Geometry, Algebra, Astronomy, Mechanics, Logic, Rhetoric, and Physic; all which deserve to be read and studied by the Europeans. The Persians are very fond of elegant manuscripts; all their favourite works are generally written upon fine filky paper, the ground of which is often powdered with gold or silver dust: the two first leaves are commonly illuminated, and the whole book is sometimes perfumed with essence of roses or sandal wood, The poem of Joseph and Zuleikha in the public library at Oxford is, perhaps, the most beautiful manuscript in the world: the margins of every page are gilt and adorned with garlands  
of

of flowers ; and the hand-writing is elegant to the highest degree: it is in the collection of the learned Greaves, N<sup>o</sup> 1. The Asiatics have many advantages in writing : their ink is extremely black. and never loses its colour ; the Egyptian reeds with which they write, are formed to make the finest strokes and flourishes ; and their letters run so easily into one another, that they can write faster than any other nation. It is not strange, therefore, that they prefer their manuscripts to our best printed books ; and if they should ever adopt the art of printing, in order to promote the general circulation of learning, they will still do right to preserve their classical works in manuscript.

I shall conclude with a Persian ode in four Asiatic hands, and shall add a few remarks upon each of them.

## I.

### N I S K H I.

This is the form of writing used by the Arabians, who invented the characters ; as every Persian student should acquire a knowledge of the Arabic, it ought therefore to be learned. This hand is frequently employed by the Persians, and the history of Nader Shah was written in it. The Niskhi is the parent of the Taleek, and of all the other hands in which the Arabic and Persian languages are now written.

## II.

## II.

## T A L E E K.

The Taleek is the most beautiful hand writing used by the Persians. In a character called Nustaleek, compounded of the Niskhi and Taleek the present edition of this Grammar is printed. It differs, however, considerably from the graceful turns and beautiful flourishes of several of the manuscripts. The Nustaleek character here used may be as easily read by Europeans as the Niskhi. In the manuscripts written in the Taleek hand, the strokes of the reed are extremely fine, and the initial letters, *پ* *ت* *ث* are scarcely perceptible. As the Persians always write their lines of an equal length, they are obliged to place their words in a very irregular manner; if the line be too short, they lengthen it by a fine stroke of the reed; if too long, they write the words one above another. In the Persian poems the transcribers place both members of a couplet on the same line, and not the first above the second, as we do: a Persian would write the following verses in this order:

<i>With ravish'd ears</i>	<i>The monarch hears,</i>
<i>Assumes the god,</i>	<i>Affects to nod.</i>

It must be confessed, that this irregularity in writing, joined to the confusion of the diacritical points, which are often placed at random, and sometimes omitted, makes it very difficult to read the Persian manuscripts, till the language becomes

becomes familiar to us ; but this difficulty, like all others in the world, will be insensibly surmounted by the habit of industry and perseverance, without which no great design was ever accomplished.

### III.

#### S H E K E S T E H.

In this inelegant hand all order and analogy are neglected ; the points which distinguish ف from ق, خ from ج, and ب from ت, ث and پ, &c. are for most part omitted, and these seven letters, ا, د, ز, ر, ز, ز, و are connected with those that follow them in a most irregular manner. This is, certainly, a considerable difficulty, which must be surmounted before the learner can translate an Indian letter : but I am persuaded ; that those who chiefly complain of it have another difficulty still greater, which is their imperfect knowledge of the language.

## N I S K H I.

چو آفتاب می از مشرق پیاله برآید  
 زباغ عارض ساقی هزار لاله برآید  
 نسیم در بر کل بشکند کلاله سنبل  
 چو از میان چمن بوی آن کلاله برآید  
 شکایت شب هجران نه آن شکاینهاست  
 که شبه زبانش بصد رساله برآید  
 گرت جو نوح نبی صبر هست در غم طوفان  
 بلا بکردن و کام هزار ساله برآید  
 بسعی خود نتوان برد کوهر مقصود  
 خیال تست که این کار بیحواله برآید  
 زکرد خوان فلک گو طبع چه میداری  
 که بیبالالت صد غصه یکنواله برآید  
 نسیم زلفت اگر بگذرد بتربت حافظ  
 زخاک کالبدش صد هزار لاله برآید

## N U S T A L E E K.

چو آفتاب می از مشرق پیاله برآید  
 زباغ عارض ساقی هزار لاله برآید  
 نسیم در بر گل بشکند کلاه سنبل  
 چو از میان چمن بوی آن کلاه برآید  
 شکایت شب بهجران نه آن شکایتهاست  
 که شمع زبانش بصد رساله برآید  
 گرت جو نوح نبی صبر هست در غم طوفان  
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 زخاک کالبدش صد هزار لاله برآید



## ADVERTISEMENT.

**T**HE following Index will be found, it is hoped, of considerable use to learners, and to those in particular who are unprovided with dictionaries. It is not only intended as a literal alphabetical explanation and analysis of the extracts and authorities from the various writers interspersed through the Grammar, but, as a vocabulary, it may be employed to advantage, by imprinting on the memory a number of useful words.

It may not be improper, however, to inform those who have made but little progress in this language, that, in consulting any dictionary, there are a variety of inseparable particles prefixed and annexed to words, which must be analysed or separated before the meaning can be found: for example,

كاست which literally signifies *to desire is*, must not be looked for under the letter ك but under ك, the ك prefixed being the inseparable preposition *for, to, in*, كام implying *desire*, &c. and است (for است) the third person present of بودن *to be*.

It is unnecessary to multiply examples, but it will save the learner much trouble if he keep in mind, that the principal of these prefixed particles are,

ال the Arabic article *the*.

؛ (or بي before words beginning with ل) the characteristic of the first future, and sometimes of the imperative.

به or ؛ the preposition *in, to, for*, &c.

؛ prefixed sometimes by way of pleonasm, to which no translation can give any precise meaning.

با *with*.

بي *without*.

ز (for از) *from, with, by, &c.*

ک (for که) *which, what.*

می or بمی characteristics of the present tense.---These characteristics of the present are frequently omitted by the Persian authors.

یا (or می before words beginning with ا) the negative prefixed to imperatives.

نی or ز (or نی before words beginning with ا) the general negative prefixed to all other tenses\*.

The following particles are commonly annexed to words :

The possessive pronouns

من or ام *my, mine.*

ما *our.*

ت or ات *thy, thine.*

شما *your.*

او *his, her, its.*

ایش or ش *their.*

ان the plural of nouns having reference to living creatures.

ها the plural of inanimate nouns.

ای or یا the poetic vocative.

را the termination of the oblique cases.

بودن the third person present of *to be.*

ی is sometimes equivalent to our *a* or *one* ; and at other times after nouns ending with ا or ه it marks that the following noun is in the genitive case ; and it is then equal to our *of*.

The Persian writers make frequent use of the contracted infinitive ; when the learner therefore cannot find such words as *ترسید* or *پرسید* in the Index, let him look for *ترسیدن* &c.

\*\*\* The *a* prefixed to some words in the Index shows that they are of Arabic original.

\* Notwithstanding the above observations, which will save the learner some perplexity in consulting dictionaries, many of the compounded words, and such oblique tenses as differ most from their infinitives, are for his greater ease and satisfaction inserted in this Index.

# I N D E X.

ا ح

آب Water, fountain : lustre.  
 ابر upon : a cloud.  
 ابرار *pl. of* بر the just.  
 آب colour, paint, *comp. of* آب رنگ water and رنگ colour.  
 ابسال Abfal, *proper name*.  
 ابو فضل Abufazel (father of virtue) *proper name*.  
 ابوليث Abuleis (father of the lion) *proper name*.  
 ات (*annexed to words*) thy.  
 آتش fire. آتشين fiery.  
 اثر a mark, impression.  
 اجستن to plant.  
 احداق *pl. of* حرقه the eyes.  
 احرار *pl. of* حر the noble, free.  
 احزين or احزان care, grief.  
 احسان a present, favour, benefit.  
 احمد Ahmed (most worthy of praise) *a proper name*.

ا ر

احوال *pl. of* حل affairs, conditions ; secrets.  
 اخشن to draw a sword, knife, &c.  
 اختيار choice, liberty ; prudence.  
 اخر end, finally ; another.  
 اخرين moderns ; posterity.  
 ادم Adam ; aman : a messenger  
 اذا when.  
 اذار the 9th Persian month ; vernal.  
 آذر fire.  
 آذربيجان the province of Media.  
 آر bringing, bring thou, *fr.* آوردن  
 آراي or آراي adorn, from  
 آراستن to adorn.  
 آرام rest.  
 ارز is worth, from ارزیدن  
 ارد may bring, from آوردن  
 ارشاد safety, rectitude.  
 ارم Irem, name of a fabulous garden in the East.

از from.

آزاد کرد he sets at liberty.

آزادي liberty.

آزار afflicting, from

آزاردن to rebuke, afflict, wound.

از ان from that.

از آنجا thence.

از اين from this.

از اينجا hence.

از بهر on account of.

از بهر چه wherefore? why?

از جهت on account of.

آزرده afflicted, from آزرده

از کجا whence.

آزمودن experienced, from آزما

آزمایش temptation, experience.

آزمودن to try, tempt.

از میان from amidst.

از يكديگر from one another.

آزردن to sew together.

آسا like, resembling: appeasing.

آسودن rest, both from آسایش

اسب a horse.

استماع hearing, found.

استماع نمودند they listened.

اسرار *pl. of* secrets.

آسمان heaven.

آسودن to rest.

اش (annexed to words) their.

اشک a tear.

آشکار clear, evident.

آشنای love, friendship, familiarity: knowledge.

آشوب disturbing, from

آشوبتن to disturb.

آشیانه a nest.

آضطراب confusion, pain.

اطراف *pl. of* parts, tracts.

اعتدال equality, temperance.

اعتقاد belief, faith.

اعظم great; greater.

آغاز a beginning.

اغصان *pl. of* branches.

آغوشتن to embrace.

آغیار *pl. of* rivals, jealousy.

آغیشتن to cut.

آفتاب the sun.

آفتابه or آبنابه a bottle; a coffer.

افتادن to fall.

افراختن exalting, from افراز

# ال

افراسياب Afrafiab, *proper name.*  
 افروختن to inflame.  
 افروز inflaming, *from the above.*  
 افریدن to create.  
 افرین creating, *from the above.*  
 افزا or افزای increasing, *from*  
 افزودن to increase.  
 افزون increasing.  
 افسوس alas!  
 افشاردن to speak idly.  
 افشان sprinkling, shedding.  
 افشاندن to sprinkle, shed,  
 افشردن to press.  
 افکن throwing, *from*  
 افکندن to throw.  
 اقاق pl. of قرح cups.  
 اقدا حبه‌م their cups.  
 اقرار affirmation, confirmation.  
 اکبر Akber (greater) *prop. name.*  
 اگاه or اگه intelligent, vigilant;  
 knowledge.  
 اگر if, اگرچه though.  
 آگن filling. آگندن to fill.  
 اکنون now.  
 آگین full.  
 ال the article the.

# ام

الا but, except.  
 اعانت العفات esteem, respect.  
 انعام gentleness, lenity.  
 النغمات musical notes.  
 الفهم the mind.  
 الف a thousand.  
 افروز sprinkled, stained, *from*  
 افروز to stain, sprinkle.  
 الهی O God, heaven; divine.  
 العربیة the Arab. article prefixed to  
 يد aid, strength, hand, &c.  
 ام (annexed to words) my.  
 امداد to prepare; to be ready.  
 امداد preparing.  
 امان security, mercy; sincerity.  
 آمد he came; coming.  
 آمدن to approach: the approach.  
 آمد و شد coming and going.  
 امروز to-day.  
 امشب to-night.  
 آموختن to learn, teach.  
 آموز skilled, teaching.  
 آمیختن to mix.  
 امید hopeful. امیدوار hopeful.  
 امیر a prince, a noble.  
 امیرخوانده Mirkhond shah,

ان

*proper name.*

آمیز mixing, from آمیختن

آن he: that: time: now.

آنان those.

آنباشتن to fill.

a انتظار desire, expectation.

آنجا there, in that place.

a انجم or انجم stars.

انداختن to throw, dart.

انداز throwing, from the above.

اندرون within.

اندک little.

اندوختن to gain, gather.

اندودن to besmear.

اندوز gathering, gaining.

اندیش thought, consideration.

آنسو thither.

آنکه that which; he who.

آنکه or آنگاه then, at that time.

انگاشتن to think.

انگیختن to excite, raise.

انگیز raising, exciting.

انوار Anvar (splendor) *prop. name.*

آنها those.

a انهار *pl. of* نهر rivers.

ای

ای or او or و he, she, it: his, hers, its.

او خود himself, herself.

آواز a voice, sound: fame.

a آوان *pl. of* آن times.

اوبار devouring, swallowing, from

اوباشتن to devour.

آوردن bringing, from آوردن

اورا him, her, it; to him, &c.

a اوراق *pl. of* ورق leaves.

آوردن to bring.

اورنگ a throne: a manufacturing village.

a اوضاع *pl. of* وضع affairs, actions.

a اول first: the beginning.

a اولین forefathers, the ancients.

آویختن to hang.

a اهل skilful: endowed with, possessed of: people.

اهل حکمت wife.

آهو a fawn.

آی coming; comethou, *fr.* آمدن

ای or ایا O! *sign of the voc. case.*

a ایام times, days, *pl. of* یوم

ایستادن to stand.

پا

ایشان they: their. خود themselves. ایشان them: to them.

ای عزیز O Sir!

ایم the right hand.

این this. اینان these.

اینجا here.

اینچنین so, thus.

اینسو hither.

اینک behold.

اینه a mirror.

اینها these.

اینین nature.

ب

ب with; in: to, for.

با with, possessed of: since.

باب a gate; a chapter.

بابر Baber, a proper name.

باختن to play.

باد the wind, air; let it be.

باد صبا zephyr; a gentle gale; the east or morning wind.

باده wine.

بار a load, baggage.

پارسی Persian.

پا

باری once

باز playing, play thou, *fr.* باختن

باز again, anew

بازداشتن to with-hold

بازنده a player; playing

باش being, be thou, *from* بودن.

باشا a bathaw, governor

باشد it may be; it may happen,

*from* بودن.

پاشیدن to sprinkle, diffuse

باغ a garden. باغبان a gardener

باختن to weave: to tinge

باقی the remainder; permanent

باک fear, care

پاک pure, chaste, clean

پاکباز affectionate

پاکتر more pure

پاکدامن innocent, unblemished

پاکرو beautiful, amiable

پاکیزه gentle, pure, lovely

بال a wing: an arm

بالا above, upwards

پالودن to strain

پامداد in the morning

پانزده fifteen

پانصد five hundred

باهم together

باید it is necessary, *from* بایستن  
پایدار permanent, *from* پای a  
foot, and ار, the participle of  
داشتن to have

بایستن to be necessary

پایستن to accept

برد he took or bore up

ترسیدن fear thou, *from* ترس

بوسیدن he kissed, *from* بوسید

*The first appears to be redundant.*

پچه (pl. بچگان an infant

بحر for

ا بحر metre : the sea.

ا بحر جز the Iambic measure.

ا بحر رمل the Trochaic measure.

ا بحر بجز a kind of verse, con-  
sisting of Iambics and Spondees

ا بحرین dual of بحر the two seas.

بخارا Bokhara, name of a place.

بخشیدن to boil

بخشتم I would give, *from*

بخشیدن to give.

بد bad بدم bad of me

بدان to or for these

بدان know thou.

بدانستمی I

might have known, *fr.* دانستن

دادن give thou, *from* ده

پدید conspicuously, publicly

پدید آمدن to become conspicuous

پذیر accepting, *from*

پذیرفتن to accept

پر full. بر the bosom : upon.

برت upon thy bosom, بر car-

rying, ravishing, *from* بردن

براسودن to rest

براسودمی I should rest

برآمدن to ascend

برای for, because

برآید arises, comes, *fr.* برآمدن

بربط a harp, lute

پرتو a ray, splendor

برخاستن to rise, arise

پرداختن to finish, compose

پرداز composing, completing

پردازد he finishes, performs

برداشتن to raise exalt

بردن to bear, carry, lead

برند they carry off

پرده a veil tapestry

پرده داری a chamberlain, porter.

پرس ask thou, asking

# س

برسد is arrives  
 بر سر above, on the top or head  
 پرسیدن to ask  
 پرسیده ایم we have asked  
 بر رفت he went away.  
 برگ a leaf; power; arms; orna-  
 men; a musical instrument  
 پر کردن to fill  
 برگشتن to return, recede  
 برنشستن to ascend, mount  
 پروانه a butterfly, moth  
 پرور a protector, nourisher; edu-  
 cating; educate thou  
 پروردن to educate, nourish  
 پرورش education  
 بدون without, out of  
 بهم together  
 پرهیزیدن to beware, abstain  
 برپیزر abstinence, chastity  
 پری an angel, fairy  
 پریسان ruinous, disordered, scat-  
 tered  
 زیر under, below  
 پژمردن to wither, decay  
 بپارند they will give up, from  
 سپردن

# ب

بوستان a garden: a breast  
 بستن to bind, shut  
 پسر a boy, child  
 بسیار much, many  
 شکفتی it blossomed  
 بشکنیم let us break  
 بصیرت fight: prudence  
 بطال lazy: a miscreant  
 بطل vain, fruitless.  
 بعد after. بعد از آن afterwards  
 بشما 2d person imperative, from  
 فرمودن to command, &c.  
 بکامست is to my desire  
 بکاوید he shall dig, from کاften  
 بگذار leave thou  
 بگو say thou, from گفتن  
 بگذرد it shall pass, from گذردن  
 بل but  
 بلا misfortune: without  
 بلاو a country, region  
 بلبل a nightingale  
 بلکه but  
 بنگ a tiger  
 بلی yes  
 بمیرد it shall perish, from مردن  
 بنابراین therefore

نالیدن mourn thou, *from* بنال  
 پنج five. پنجاه fifty  
 پنجم the fifth  
 بند binding, compiling; bind thou  
 پند advice, counsel  
 پنداشتن to suppose, think  
 بندو can bind, *from* بستن  
 بنفشه زار a garden of violets  
 نمودن showed, *from* نمود *The*  
*prefixed seems to be redundant*  
 بودن to be  
 بودند they were, *from* بودن  
 پوده a little branch  
 پوشش an excuse  
 بوس a kiss  
 بوستان a garden  
 بوسید he kissed, *from*  
 پوشیدن to hide, cover, conceal  
 بوم an owl. بوم to the owl  
 بوی fragrance, smell.  
 بوی گل rose-scented  
 به good: in, into  
 بهار the spring  
 بهارستان the mansion of the spring  
 بهجت cheerfulness  
 بهر because, for, on account of:

all, every one: fortune; pre-  
 excellence  
 بهرام Baharam (the planet Mars)  
*proper name*  
 پهلوی the breast, side; near: the  
 ancient Persian language.  
 بهم together, one with another  
 بی without  
 بیا come thou, *from* آمدن  
 بیابان a desert: uncultivated  
 بیابم I shall find  
 بیاور bring thou, *from* آوردن  
 بیاض white: brightness.  
 پیاله a cup  
 بیباک fearless  
 بیامان faithless, merciless  
 بیاموزی thou shalt learn, *from*  
 آموختن  
 بیت a house; a distich  
 بیتامل inconsiderate  
 بیترتیب irregular  
 بیحواله without assistance  
 بیخ a root, origin  
 بیخار without a thorn  
 بیخبر ignorant  
 بیخمن to sift

تذ

ت

ت or ت (annexed to words) thy  
تا until, that, in order to  
تاب heat, flame; splendor; strength  
desire; a fever; contorsion,  
تابانیدن to cause to shine  
تا بسم I may turn, &c. from  
تاییدن to turn, twist; to shine,  
make warm; to be able  
تابناک bright, shining  
تاختن to twist; hasten; wager  
تار, obscurity; a hair; a thread;  
the summit  
تاراج spoil, prey, ruin  
تاری obscurity, darkness  
تاریخ a history, chronicle  
تاریک dark. تاریکتر darker  
تازه fresh, new, young  
تازه تر more fresh, &c.  
تافتن to inflame, burn  
تأمل a consideration, speculation  
تبا let alone, leave, relinquish  
تجفّہ a present; rare, elegant  
تدبیر a prudence, advice; govern-  
ment; regulation  
تذکره a record, obligation.

پی

پیختن to take captive  
پسحقیقت false, faithless  
پیدا openly: a discovery  
پیدل heartless, disconsolate  
پیر old; an old man  
پیرا adorning, collecting  
پیراستن to deck  
بیرون without, out of doors  
پیش shedding, sitting; *fr.* پیختن  
بیست twenty  
پیش before; the front  
پیشمار innumerable  
بیقرار inconstant; afflicted  
پیکانہ new. پیکانہ novelty  
پیکر the face, form  
پیل an elephant  
پیشم fear, danger  
پیشمال unequalled  
پیمودن to measure  
پیشم seeing  
پیشم I may see, both from دیدن  
پیشم or پیشم endless  
پیشم helpless, unfortunate  
پیوستن to join, touch  
پیوند touching, joining, reaching

تر moist, fresh  
 ترا thee; to thee  
 ترانه harmony, modulation  
 ا تربت a tomb  
 ا ترتیب order, regularity  
 ترسی thou fearest, *from*  
 ترسیدن to fear  
 ترسیدی thou mayest fear  
 ا تشویر pointing; shame, anguish  
 ا ترک a beautiful man or woman;  
 a Turk; leaving, relinquishing  
 تصحیح correcting; arranging  
 ا تصنیف composition, invention  
 ا الله تعالی or تعالی omnipotent God  
 ا تعجیل haste  
 ا تعلیق hanging, dependent;  
 the most elegant kind of Persian hand-writing  
 ا تغافل negligence: contempt  
 ا تغرخ relaxation, walking; contemplation  
 تلخ bitter; severely  
 تلخکام bitter in the mouth  
 تماشا diversion; spectacle, seeing  
 ا تمام full, perfect; completion,

end: completely  
 ا تمنا a wish; supplication  
 تن the body, person  
 تنها alone, only; solitary  
 تو thou: thy. تو خود thyself  
 ا تواریخ (pl. of تاریخ) histories  
 ا توان it is possible, *fr.* توانستن  
 ا توبه repentance; conversion  
 توختن to collect; to pay debts  
 ا تهنیت congratulation  
 تهی wretched, empty, naked, poor  
 تیر an arrow: the river Tigris  
 تیز sharp; violent, passionate  
 تیغ a sword

ا شری moisture  
 ا شریا the constellation Pleiades  
 ا شمین precious: the eighth

جا a place  
 جادو an enchanter; enchanting  
 چاره a remedy  
 چاک fissure, a breach

جک

چاک زدن to tear  
جام a cup, glass; mirror  
جامه a mantle, robe; a bed  
جامی a collection  
جان the soul; a beautiful woman  
جانان souls; friends; lovers  
جان فزای delighting the soul  
جانوار having life, an animal  
جبین the forehead  
جد study, endeavour  
چرا which; wherefore, why?  
جراحت (pl. جراحات) a wound  
چرخ fortune; the world, globe  
چرکس Circassia  
جریمه a crime  
جزا or جز except, unless  
جستن to leap; to seek, examine  
چشم an eye  
چشمه a fountain  
چشیدن to taste, try  
چشیده ام I have tasted  
جعد a curling lock  
چغانه a kind of musical instrument, a lyre, a lute  
جگر the heart. جگر دوز heart-piercing

چو

چکنی what dost thou do? comp.  
of چ (for چه) what, and the  
2d person pres. of کردن  
چگونه how? what?  
جلال الدین Jelaieddin (the  
glory of religion) proper name  
جلد a volume: the skin  
جمال beauty, elegance  
جمشید Jemshid, proper name  
جمع collection, assembly, troops  
چمن a garden, meadow  
چمنزار a verdant plain, meadow  
چنان in like manner  
چنانچه in this manner, thus  
جنت or جنة paradise  
چند how many?  
چند بار how often?  
چنستان fairy land  
چنک a harp, lute  
چو when (or چنین) like, as  
جو seek thou, from جستن  
جواب an answer  
جوان young; a young man  
جوانی youth  
جوهر (pl. of جواهر) jewels  
چون how? when

چونک when that  
 جوینی Jouini, *name of an author*  
 جوینی thou mayest seek, *from*  
 جستن  
 چه what, which  
 چه leaping, *from* جستن  
 چار four  
 چارده fourteen  
 چهارصد four hundred  
 چهارم the fourth  
 جهان the world  
 جهانکشا conqueror of the world  
 جهاندار possessing the world  
 ا. جهد diligence, solicitude  
 چهل forty  
 چی what ? چیست what is it?  
 چیدن he gathers, *from* چیدن  
 چه میجوی what dost thou seek ?  
 چه میگوی what dost thou say ?  
 چین China : a ringlet  
 چینم I may gather, *from* چیدن

ا حاجت necessity : poverty  
 ا حاصل arriving; completion;  
 harvest, produce : profit

ا حافظ Hafiz (a man of great me-  
 mory) *name of a poet*  
 ا حال a condition, state : a thing :  
 time present  
 ا حالت motion, action; state  
 ا حبس imprisonment  
 ا حدائق (pl. of حديقة) gardens  
 ا حديث news; an accident  
 ا حذر caution  
 ا حرکت motion : a vowel  
 ا حسد enay, malevolence  
 ا حسن beauty, elegance  
 ا حشمت followers, troops  
 ا حق true: truth, reason  
 ا حقیقت sincerity: truly  
 ا حکم a decree; wisdom  
 ا حکمت science; a miracle  
 ا حکیم wise: a doctor, learned  
 man, philosopher, physician  
 ا حلال lawful  
 ا حمام a bath  
 ا حمد praise  
 ا حوادث (pl. of حادث) acci-  
 dents, news  
 ا حور assistance, support : a for-

خد

- trefs ; eminence, mountain  
*a* حوايج (pl. of حاجت) necessaries, necessities : things  
*a* حیات life ; portico ; vestibule  
*a* حیل (pl. of حيلة) frauds.  
*a* حیوان living, life ; an animal

خ

- خار a thorn  
 خارخار anguish, resentment  
 خاستن to rise  
*a* خاص pure, excellent ; noble.  
*a* خاطر mind, heart, disposition  
 خاقانی Khakani, name of a poet  
 خاك earth, dust  
*a* خال a mole on the face  
*a* خالق the Creator  
 خان a lord, grandee ; an inn  
 خانه (pl. of خانه) houses.  
*a* خبر history ; news ; fame  
 خبرده relate thou, from  
 خبر دادن inform, relate  
 ختن Khoten, Tartary  
*a* خجل ashamed, blushing ; envy  
*a* خجالت a blush, shame  
 خدا God

خو

- خداوند a prince, lord, patron  
 خداوند O God ! O heaven !  
 خداوند یگانه the only Lord God  
 خدایار friend of God, *prop. name*  
 خرامان stately, pompous  
*a* خست murmured. : fell, from  
 خرد intellect : small  
 خرده minute, subtle ; minutiae  
 خرسندم I am  
 contented. خرسندی content  
 خرم charming, pleasant  
 خروس a cock or hen  
 خردش rage, emotion : an attack  
 خرید buying ; he bought  
 خزان the autumn  
 خسرو Khosru, Cyrus  
*a* خضر Khezzar, proper name  
*a* خط a mustacho ; a line, rule  
*a* خطا a crime, error  
 خفقان palpitation of the heart  
*a* خلاصت the best part of any  
 thing, the substance, cream  
*a* خلوص sincerity, purity  
 خندان smiling, pleasant  
 خواب sleep ; a dream  
 خواب الود drowned in sleep

خو

جا خواب the place of rest : a bed

خوارا eating, devouring

خواستن to be willing

خوان a reader, singer, singing :

viands, victuals ; a table

خواندن to read, sing

خواه ask, call, wish for

خواهی you will, *from* خواستن

خوب pleasant, fair, gentle

خوبتر more beautiful, &c.

خوبترین most beautiful

خوب روی fair-faced

خود or خودش one's self

خوردن to eat, devour

خورشید the sun

خوش sweet

خوشا joy be to---

خوشبوی sweet-scented

خوشخوی sweet-tempered

خون blood. خونریز blood-dropping

خوی disposition, temper

خویدن to chew the cud

خیال imagination, phantasy ? a

spectre : vain, fruitless

خیز rising, *from* خاستن or

خیزیدن to rise, spring up

دا

خیزیدی thou hast risen

داج darknefs, night

داد equity ; a gift ; a lamentation

دادن to give

دار having, *from* داشتن

دار a family ; house ; town

دارا Dara, Darius

دارم I have, enjoy, possess

دارند they have or hold

داشت he had

داشتن to have, hold

داغ a wound, a scar.

دام a net, snare, trap

دامن a fold, lappet, or hem of a garment

دان knowing : a vessel ; sheath

دانا a wife or learned man

دانایانه prudently, wisely

دانستم I know

دانستن to know

دانش learning

دانشمند learned ; a doctor

دانشمندی learning, literature

دانسن they know, *from* دانستن

دانه snare, allurement; a grain:  
cannon ball.

دانی thou knowest, dost thou  
know?

ا داری dominion, administra-  
tion of justice

در in, above; around: a gate

ا در (pl. of درّه) pearls

در آمدن to enter

در آوردن to carry in

در آویختن to suspend; contend;  
provoke

درخت a plant, tree

درخواستن to require, demand

درد a wound, torment: dregs

درست right, compleat

درشت harsh, hard

در کرد بود he was betrothed

دو نك delay

در نكرد he beholds, from

در نكردستن to view, behold

درون within: the heart; intrails

دری the Persian language

دریا the sea, a wave

در یافتن to understand

دریغ or دروغ alas!

دست the hand

دشمن an enemy

دفتر a register, journal; index

ا دقیقه minute; subtil, small;

a subtilty: a minute

در گذر depart from, leave

در گذشت it passes away

دگر again: another

دل the heart

دل آویز ravishing, delightful, comp.

of دل and آویز participle of

آویختن to exalt, suspend

دلجو agreeable, salutary, comp. of

دل and جو (for جوی part. of

جستن to desire, ask

دلدار a mistress; heart-ravishing,

comp. of دل and دار particip. of

داشتن to have, hold

دلسوز heart-wounding, comp. of

دل and سوز part. of سوختن to

burn

دلغریب heart-deceiving, comp. of

دل and غریب part. of فریختن

to deceive

دلگشی heart-conquering, comp.

of دل and گشی from کشیدن

to open, conquer, &c.  
 دم time: breath: pleasure  
 دماغ the brain, the palate  
 دمساز a friend; harmony, *comp.*  
 of دم breath, and ساز from  
 ساختن to do, make  
 دو two  
 a دوخت a species of large trees;  
 an orchard: rattles for children  
 a دور a circle, orbit, revolution:  
 rolling  
 دوری distance, absence  
 دوز sewing, piercing  
 دوزده twelve  
 دوست a friend, mistress  
 دوستر dearer, more friendly  
 دو صد two hundred  
 a دولت or دوله felicity; riches;  
 a kingdom, state  
 دوم the second  
 ده a village; a giver: ten  
 ده fortune, fate, time, world  
 دهش a gift, liberality  
 دهشت fear, astonishment  
 دهقان a villager  
 ده هزار ten thousand

دی winter, first winter month,  
 December; yesterday  
 ا دیار (*pl. of* دار) friends, fami-  
 lies, habitations: a country  
 دید he saw, from  
 دیدن to see  
 دیدار fight  
 دیروز yesterday  
 دیگر another. دیگر بار again  
 دیوان a collection of an author's  
 works, chiefly poetical: a royal  
 court, tribunal of justice

a ذو possessed of, endowed with  
 a ذو جلال majestic  
 a ذهاب gold

a راحت tranquillity  
 راز a secret, mystery  
 راغ a declivity, foot of a hill  
 a رافت compassion, favour  
 راندن to draw, drive, banish  
 راه a way, path  
 راه زدن to rob, steal, infest the  
 highway

ر م

- a* رایحه fragrant ; fragrance.  
*a* رباعی a verse of four lines, a word of four letters  
*a* رجوع returning  
 رخ a cheek, face ; a groan ; the found of a musical instrument  
 رخسار a cheek  
*a* رسالہ an embassy ; a mandate  
 رسانیدن to cause to arrive  
 رستن to grow : to be delivered  
*a* رسم manner, law, regulation  
 رسید arrives, *from*  
 رسیدن to arrive  
 رشته a line, thread  
*a* رشید Rashid (a conductor) *proper name*.  
*a* رعنا tender, delicate, lovely  
 رفتار motion  
 رفتم I went, *from*  
 رفتن to go : departure  
 رقصیدن to dance : motion  
*a* رقم colouring, painting, embroidery : writing ; a letter, character ; arithmetic  
 رکناباد Roknabad, *name of a place*  
*a* رموز (*pl. of* رمز) enigmas

ر و

- a* رمی he threw ; throwing  
 رنج sorrow, pain  
 رند a wanton, dissolute, drunken person  
 رنگ colour, paint  
 رنگارنگ many-coloured, various  
 رنگین coloured  
*a* روا right, competent, worth  
*a* روح the soul, life, spirit  
 افرویدن روح spirit-raising, *fr.* افرویدن  
 رودکی Rudeki, *prop. name*.  
 روز a day  
 روزافزون encreasing daily  
 روزگار fortune, world, time, an age ; wind, air, vanity  
 روزگار نامه a journal  
 روزی one day : fortune  
 روشن splendid, evident  
 روشنتر more splendid  
 روشنی light, splendor  
*a* روشت a garden  
*a* رونق beauty, elegance  
 روی or رو face, top  
 رفتن thou dost go, *from* روی  
 رستن thou dost grow, *from* روی

## ز س

ره a road, way

a ريحان herbs (in general) properly sweet basil

ريختن to pour

ريز pouring, dropping

ريستن to buzz

## ز

ز (for از) from: if

زادن to be born; to bring forth

زار a complaint: a bed, a place

زاریدن the tongue; language

زاده the most excellent of any thing, the flour, cream

زبر above, high, superior

زخم a wound, blow, stroke.

زدا dispelling

زدن to strike, hurt, impel

زدودن to polish

زر gold

زرد pale, yellow

زرگر a goldsmith

زركار ornamented with gold

زرين golden

زستن to live

## س

سك from whom?

سك a lock of hair

سكينا Zuleikha, Potiphar's wife

سك the world; fortune; time

سك season

سكردام emerald-coloured

سكردين made of emeralds

سكمين ground, earth

سك striking, disturbing, fr. سكدن

سكدان a prison

سكدگاني life

سك زوال decay, misery

سك poison, venom

سك زهرناك poisonous

سك زهره Venus; courage; gall.

سك زيان loss, damage

سك زين an ornament; beauty

سك زيبا beautiful

سك زيباتر more beautiful

سك زيبد agrees, from

سك زيبيدن to quadrate, agree with

سك زير under, below

سك زيرا because, for

## س

س like, resembling

س ساحل a shore, coast, bank

ساختن to prepare, make  
 سار full of  
 ساز preparing  
 سازد he makes *both from* ساختن  
 سازنده a composer, performer  
 ساغر a cup  
 ساق the leg  
 ساقی a cup-bearer, water-carrier  
 سالک a traveller; going  
 سال a year, age  
 سایه a shade  
 سبب a cause, motive  
 سپردن to resign, commit, recom-  
 mend, charge, enjoin  
 سبک light of weight  
 سبکباران bearers of light burdens  
 سپوختن to prick  
 سپه foldier, soldiery, army  
 سپیده white  
 سپیده دام the morning, aurora  
 ستاشتن to take, ravish  
 ستان taking: a country  
 ستایش praise, *from* ستودن  
 ستدن to take  
 ستردن to shave, erase, efface  
 ستم injury, oppression, tyranny,  
 threatening

ستوریدگان the injured, afflicted  
 ستمکار a tyrant  
 ستمگر the wicked  
 ستمگیش a tyrant  
 ستودن to praise  
 سجاده a kind of carpet  
 سجع rhyme, melody; the  
 cooing of doves  
 سجود adoration  
 سبیت disposition, temper  
 سحر the morning, crepuscle;  
 enchantment  
 سحرگاه or سحرکه the morning  
 سحرپی belonging to the morning  
 سختی adversity, danger, poverty  
 سخن speech; a word  
 سر head, end, extremity; love,  
 desire: principal, supreme  
 سراج a lamp, lantern; the sun  
 سراسر from beginning to end  
 سرافراز lofty, tall; glorious  
 سردادن to banish to a place, to  
 confine  
 سرشتن to mix, compose  
 سرگذشت an occurrence, acci-  
 dent: a tale, song, warbling

سن

سرگشته wanton; astonished, confused : a vagabond

سرو a cypress-tree; a horn

ا سرور a joy : a prince, chief

سرشستن mixing, from سرشستن

سزا convenient, proper

سزاي it is proper

سعادتمند of a good disposition; happy, august

سعدی Sadi, *name of a poet*

ا سعی an endeavour, diligence.

سقتی thou piercest, from

سفتن to pierce, bore

سکندر Sekander, *Alexander*

ا سکون quiet, resignation

ا سلسل pure water: a chain,

ا سلسله a chain, series, lineage

ا سلمان Selman, *proper name.*

ا سلیم Selim (perfect, unblemished) *proper name*

سمرقند a native of Samarcand

سمن jeffamine

سمنبر jeffamine-bosomed

سنبل a hyacinth.

سنبلستان a garden of hyacinths

سنگ a stone

سی

سنگین stony

ا سواد blackness: melancholy

سوختن to burn, inflame

سودمی I would touch, rub, from

سودن to stroke, rub, touch

سوری a beautiful kind of red rose

سوز inflaming, from سوختن

سو کند an oath

سوی towards; a place, part, side

سه three

سها Soha, *name of a star*

سرسی tall, erect

سرپل the star Canopus; *name of a*

*Persian author*

سی thirty

سیاه or سیه black

سیاهی blackness

سیراب bathed, full of water.

سیزده thirteen.

سیصد three hundred

سیم silver.

سیما the face, coloured

سیمین silvered

سینه the bosom, breast

سیوم the third

ش

ش

ش or اش (*annexed to words*) his,

her ; to him, to her

شاخ a branch, twig, horn

شادمانی mirth

شام the evening

شاهگاه in the evening

شان (*for ایشان*) they ; their

شانان to comb

شانزده sixteen

شاه a king, emperor

شاهوش royal, princely

شب night

شباب youth

شبی one night

شتاب haste

شتاب کن or شتانی make haste

شتافتن to make haste

شتر (*pl. شتران or شترها*) a camel

شجر a tree

شجیع strength, force, agility

شد he was : going, from

شدن to be, &c.

شراب wine

شرمسار bathful

شک

شرمساری bashfulness

شستن to wash

شش fix. ششت fixty

شعرا (*pl. of شاعر*) poets, learned men, doctors

شعله a light, flame, splendor

شکار a hunter

شکاف breaking, from

شکافتن to cleave, tear, break

شکایت a complaint

شکر sugar

شکر خوارا eating sugar

شکرون to hunt, take, seize

شکردان

شکرستان a chest of sugar

شکر لب sugar-lipped

شکستن to break, defeat

شکسته Sheketseh (broken) the

current Persian hand-writing,

used in Hindostan

شکفتن to blossom ; to admire

شکند they blossom, from the above

شکوفه a flower

شکیبا patient

شکیبایی patience, toleration

شي

شما you, your. خود شما yourselves

شمار number; numerous

شمارا ye, you; to you

ا شامه odour, fragrance

شمردن to number, enumerate

ا شمس the sun; gold

شمشير a scymitar

ا شمع a candle, wax taper

ا شمه odour: nature, custom;  
an atom

شناختن to understand

شناس knowing, *from the above*

شنفتن or شنودن to hear

شنوده ام I have heard

شنيدن they heard, *fr.* شنيدند

شوخ jovial, gay, wanton, bold,  
infolent

ا شهد honey, honey-comb

ا شهر a city: the moon; aknav

ا شيدا infane; enamoured

شير a lion; also a tiger

شيرازه the top band of a book

شيرازي Shiraz, *name of a place*

شيرستان the habitation of lions

شير ساره a lioness

صف

شير شير a lion

شيرين Shireen (sweet, gentle)

*proper name*

شيرينكار of gentle manners

ص

ا صاحب a lord, master, possessor  
friend: endowed with

صاحب جمال beautiful

صاحب دل honest-hearted

ا صبا the zephyr; youth

ا صبح or صباح morning, aurora

صبح دم in the morning

صبحدمي one morning

ا صبر patience

ا صبي a boy

صحبت company, society

ا صحيفه a leaf, book, page

صد a hundred

صدور Saddar (a hundred gates)

*name of a Persian book*

صد هزار a hundred thousand

صرف کردن to expend, employ

ا صعب difficult, severe

صف a rank, file; order

ا صفا purity, pleasure

ط

- a* صمّا a calamity  
*a* صوت voice, sound, noise  
*a* صورت fancy, image, form; a  
 spectre  
*کردن صورت* to feign  
*a* صيام fasting; the season of fast-  
 ing among the Mahomedans;  
*metaphorically* the spring

- a* صيد hunting; prey  
*کردن صيد* to take prisoner

ض

- a* ضمير mind, conscience  
*a* ضياء light, splendor

ط

- a* طرب joy, mirth, festivity  
 طربخانه the house of mirth  
*a* طرف a border, margin, part  
*a* طره a lock of hair  
*a* طريق custom, way, manner  
 طلبى thou askest, *from* طلبیدن  
*a* طلوع rising, as the sun

ما

- a* طمع desire, avarice  
*a* طواب a circuit, walk  
 طوطى a parrot  
 طوفان the deluge  
*a* طي a fold, ply: folding  
*a* طير a bird

ظ

- a* ظفر victory: Timur or Tamer-  
 lane  
*a* ظلمت darkness

ع

- a* عادت custom, usage  
*a* عارض a cheek; a tooth; an  
 accident; a heavy cloud  
*a* عاشق a lover, mistress; ena-  
 moured  
*a* عاشقين two lovers  
*a* عاقبه the end, issue, event, suc-  
 cess; finally  
*a* عالم the world, time; learned  
 سوزي عالم enlightener or infla-

- mer of the world
- a* عام universal : plebeian
- a* عباسي Abbasi, name of a dynasty of Arabian khalifs
- a* عبادتگاه a place of worship
- a* عجبته wonder, mystery, example
- a* عجب wonder, admiration
- a* عدالت justice
- a* عدو an enemy
- a* عذار a cheek, face, temples
- a* عراب a wild Arab
- a* عرب an Arabian inhabiting a city
- a* عرصه a field, court, area; an empty space : a dice-table
- a* عروض poetry, prosody
- a* عزيز magnificent, incomparable
- a* عشرت mirth, conversation; the pleasures of the table
- a* عشق love
- a* عشق بازي fondness
- a* عصمت chastity, integrity; defence, safeguard
- a* عطر perfume, otto of roses
- عطر سا perfumed, fragrant
- a* عناق الله God preserve
- a* عقد a string of pearls : a treaty
- a* عقل prudence, memory, art, knowledge; narrative
- a* عقوبت punishment, torment
- a* علم knowledge, science, art
- a* علماء (pl. of عليم) learned men
- a* عمر life. عمرم my life
- a* عمل action, operation
- a* عنبر amber, ambergris
- a* عندليب a nightingale
- a* عنكبوت a spider
- a* عوايب (pl. of عيب) vices
- a* عهد age, time; compact, promise
- a* عيار a touchstone, proof
- a* عيب a vice, crime, stain
- a* عيد a festival, solemnity; joy
- a* عيش mirth, delight; life
- a* عين a fountain; an eye, look; gold; essence : paradise

## ف

### غ

- a* غائب absent, invisible, concealed  
*a* غبار dust: a thick vapour  
*a* غريب a stranger, foreigner: extraordinary  
*a* غزال a fawn  
*a* غزل an ode  
*a* غزليات (*pl. of the above*) odes  
*a* غصه vexation  
*a* غلام a boy, servant  
*a* غم care, grief, terror  
 غمکین sorrow  
 غمناک afflicted  
 غنچه a rose-bud  
 غنودن to sleep, slumber

### ف

- a* فاض overflowed, *from* فیض  
*a* فال an omen, presage  
 فام coloured  
*a* فتنه a tumult, faction, discord, mischief, scandal  
*a* فخر glorious: glory, ornament

## ف

- a* فدا ransom, redemption  
*a* فراق absence, separation  
 فراموش oblivion, *from*  
 فراموشیدن to forget  
*a* فرخ happy  
 فردا to-morrow  
 فردوسی Ferdusi (belonging to paradise) *name of a poet*  
 فرستادن to send  
 فرشته an angel, messenger; fairy.  
*a* فرقت absence; a troop; a sect  
 فرمودن to command  
 فرو below: dejected  
 فروخت felling: he sold, *from*  
 فروختن to sell  
 فرود آمدن to descend  
 فروزی (*for افروزی*) inflamed, *from* افروختن  
 فروش felling  
 فروشد he sells, *both from* افروختن  
*a* فروغ splendour  
 فروماندن to be dejected  
 فریب or فریبی deceit. *fr.* فریشتن

قد

*a* فریدون Feridoun, *name of a king*  
 فریفتن to deceive  
 فسرودن to freeze, congeal  
 فشاندن scattering, *from* فشان  
 فشرودن to press, squeeze  
*a* فصاحت eloquence, melody  
 فغان forrow, complaint; alas!  
*a* فکر confideration, care  
 بفکرما confider; *بفرما is the*  
*imperative of* فرمودن  
 فکن throwing, throw thou, *from*  
 فکندن to throw, throw away,  
 lay aside  
*a* فلک heaven; the world; fortune  
*a* فی in, into  
*a* فیض abundance: he diffused.  
 فیل an elephant

قا

قاف Kaf, *the name of a fabulous*  
*mountain*  
*a* قتر a form, figure, shape, stature  
*a* قرح a cup, goblet

قی

*a* قدر fate, predestination, quan-  
 tity; value; dignity, power.  
*a* قرار constancy, consistency, con-  
 firmation; quiet  
*a* قرین contiguous, related to  
*a* قصاید (pl. of قصیده) poems,  
 elegies  
*a* قصر a palace  
*a* قصه a tale; an action  
*a* قصیده an elegy, poem  
*a* قضا fate, death, judgement; ju-  
 risdiction  
*a* قطعه a fragment: segment, part  
 قفس a cage  
*a* قلعة (pl. قلعات) a castle  
*a* قلم a pen  
 قلمکار a writer, an engraver  
*a* قلوب (pl. of قلب) hearts  
*a* قمر the moon  
*a* قول a word, speech, eloquence  
*a* قهر violence, force, oppression;  
 power; chastisement; anger  
*a* قیاس measure; reasoning,

کا

thought, advice, argument; a  
fyllogism

a قیام station, standing; resur-  
tion; confusion, tumult

a قیصر Cesar, an emperor

ک

a ک as, like, in the same manner

a کاتبی Katebi (a writer, a se-  
cretary) *proper name*

a کاحراقی like my eyes, *comp. of*  
ک like, احراق eyes, *and the*  
*inseparable pronoun my.*

کادن to carefs

کار business, object; a maker

کارخانه a shop, place of business;  
the world

کارزار a battle, contest

کارگر expect: one who labours,  
adjusts, penetrates, brings a  
thing to bear

کارگر آمدن to penetrate, labour,  
&c

کر

کاروان a caravan

کاستن to lessen

کاش would!

کاشانه a house, hall, gallery,  
chamber

کافتن to dig

کاکلی a curling lock

کالبد the body; a form, model

کام desire, wish

کامران desire; the obtaining  
one's wish

کاه a place: a straw: lessening

کبر pride, magnificence

کبوتر a dove

کتاب a book, letter, writing

کجا where? whither? how?

گداختن to melt, dispel

گداز melting, *from the above*

کدامت who? who is there?

کذاشتن to leave, neglect

گذرانیدن to pass through

گذشتن to pass: to leave

ک if: a performer, maker

کر

کرا whom; to whom; hire, rent  
کرازنده sporting, skipping, strut-  
ting

کرجه though

کرد business, labour: he made

کردابی a whirlpool, gulf, pre-  
cipice

کردار action, labour, profession;  
life

گردش جام the circling glass

کردم I made, from

کردن to do, make

کردن the neck

کرز a battle-axe, mace

گرفتن to take

کرک a wolf

کرم warm. کرما warmth

کرمان Carmania, name of a place

کرو marriage, nuptials, betroth-  
ing, a pledge

کری or کره lamentation, weep-  
ing

گریختن to flee, escape.

کس

گریستن to weep

کز that, which

کزدن to perform

گزشتن to pass

گزیدن to choose; to bite

گزیده select; most excellent, no-  
ble, glorious: bitten.

کس a person, any one

کستر spreading, strewing, from

کستردن to spread, strew, scatter

کسیختن to break, tear

کسیل breaking, from the above.

کشا conquering, opening, &c. from

کشادن to open, discover, con-  
quer; to rejoice

کشاید he discovers, fr. the above

کشتن to become: to kill

کشستن to break, rend

کشتن to scatter, dissolve

کشمیر Cachemire, name of place

کشود he has discovered, &c. from

کشودن to discover, open, con-  
quer, delight

## گل

کشور a religion, climate, country

ام کشیده I have suffered or drawn

کف the hand, the palm

گفت he said. گفتار speech

گشتم I said

گفتن to speak, say; speaking

گفتی thou hast said; he said

گل (gul) a rose

گل (geel) clay

گلاب rose-water

گلاله hair locks

گلام a word, writing, oration

گلاندام Gulendam (rose-resembling, *from* گل a rose, and

اندام form, figure, &c.) a proper name

گلاء a diadem, cap

گلبن a rose-bush

گلجوی rose-scented

گلپه a closet, cottage, hut

گلزار a bed of roses

گلستان Galistán (a rose-garden, bower of roses) *title of a cele-*

## کت

*brated book*

گلسموری a beautiful species of red rose

گلشن a rose-garden

گلخزار rose-checked

گلنام rose-coloured

گلنشان strewing flowers

گلکشت a rose-walk; bower, delightful place

گلگون rose-coloured

ا کلیات (pl. of کل) the whole; universal. The whole works

کم little; defective; absent

گماشتن to insert, place, commit; to loose, liberate

ا کمال perfection, accomplishment, finishing

کمبها of little value. کمتر less

کمعقل with little sense

کردن do thou; doing, *fr.* کردن

کبار a boundary, margin, side, part, shore; an embrace

کنبد a vault, arch, tower, cupola

# کت

گند rotting, *from*  
گندیدن or گندن to rot  
کنیز a servant maid, female slave  
کو where?

گو say thou, *from* گفتن  
گوش an ear  
گوش کن listen thou, *from*  
گوش کردن to listen  
گوشه a corner  
گوفتم I smote, *from*  
گوفتن to smite  
گونگون various, many-coloured  
کوه a mountain

کوهر a jewel, pearl; lustre: essence: self-existing

که who, which: since

کي who  
کيتي the universe  
کير taking

کيرد might take, *both from* گرفتن  
کيست who is it? *comp. of* کي  
بودن who, and 3d pers. pres. of

کينه or کين hatred, revenge,

# لي

rancour. *لي* کين full of  
اين کين that these, *comp. of* ک and اين

# ل

لال a tulip  
لالزار a border or bed of tulips  
لانن to move  
لب (pl. لبان) a lip; margin  
لب the heart, pith, marrow  
لبالب up to the brim  
لشکر an army  
لشکر کش a conquering army  
لطف benignity, gentleness, grace, favour, humanity, generosity

لعل a ruby, ruby lip

ل a lack, a hundred thousand  
للسجود for the worship (of God) *comp. of* ل for, and ل for  
the Arab. article ل and سجود  
adoration

لؤلؤيان the most precious sort of  
pearls: beautiful women

ليث a lion

ليكن but  
 a ليل Leil or ليل night  
 ليلى Leila, a woman's name

م

م (annexed to words) my  
 a ماء water, liquor, juice  
 a ما that, which  
 ما we; our ما خود ourselves.  
 ماده female: a woman  
 مار a serpent  
 مارا us; to us  
 a مالت bent, from ميل  
 مالين to rub, grind, polish.  
 مانن to remain  
 مانستن to resemble  
 مانند they remain, from مانن  
 ماه the moon: a month  
 ماه رخ with cheeks like the moon  
 ماه روي with a face like the moon  
 ماهي lunar, monthly; a fish  
 a ماييل inclining, having a propen-  
 sity

مبارا left, by chance  
 a مبسوط extended, dilated, spread  
 پرسيدن do not ask, from پرس  
 a مثال similitude, resemblance  
 a مشنوي rhyme  
 a مجلس an assembly, banquet  
 a مجنون Megenum (distracted  
 with love) proper name  
 a مجمع a place where people as-  
 semble; a collection, junction  
 a محبت; love, friendship, bene-  
 volence; affection; company  
 a محبوب a friend, mistress: amia-  
 ble, dear, beloved  
 a محبوس confined, imprisoned  
 a محرم a friend, counsellor; spouse,  
 husband, wife; any one who  
 from their station in a family  
 is admitted into the haram  
 or women's apartments  
 a متقتر vile, contemptible, trifling  
 a محل place, time, opposition

محمد Mohamed (praise-worthy), proper name	ا متغنى disdainful; rich; content
ا مكنيت affliction, disgrace	ا مشام perfumed; the palate
ا مختصر contracted; an epitome	ا مشاهد the sight
ا مختلف discordant, confused	مشاهده نمودن to view
ا مخزن a magazine, treasury	ا مشرق the east.
ا مدبر governing; a governor, magistrate	مشغول attentive; attention
ا مدت a space of time	مشک musk مشکبوي smelling of musk. مشکين musky
ا مدهوش astonished, disturbed	ا مصرع or مصرع an hemistich; one half of a folding door
ا مذاق to taste: the taste, palate	ا مصدر a source: infinitive
ا مرا me; to me	مفلا Mofella name a place.
ا مراحم (pl. of مرحمت) favours, graces	ا مضرت damage, disadvantage
ا مراد desire, will, affection	ا مطرب a singer, musician
ا مراهم (pl. of مرهم) remedies, plasters	ا معذور an excuse
مرد or مردم a man, hero: brave	ا معركة a battle, field of battle
مردانه courageously, manfully	ا معشوق a friend, a lover
مردن to die; to be extinguished	ا معشوقه a mistress
ا مروت courtesy, generosity	ا معطر scented, perfumed
مژده joyful tidings	ا معقول reasonable, rational, pro- bable, pertinent
مت enamoured, intoxicated	ا معما an enigma, mystery
	ا معني sense, idea, signification

- a* معروف established, known  
*a* مغ a priest of the Parsees, Guebres or worshippers of fire  
 مغچکان cup-bearers  
 مغز the brain, head, marrow, substance, or best part of any thing  
*a* مفارقت separation, alienation  
*a* مقام condition, station; dignity; office: residence: musical tone  
*a* مقدار quantity, space, number  
*a* مقصود intention, will, desire  
*a* مقطب a conductor, mover, disposer  
*a* مكافات a recompence, reward  
 مكر perhaps, by chance: unless  
 مل wine  
*a* ملاح a sailor  
*a* ملك a kingdom, power, possession, inheritance; an angel  
*a* ملامعت rays of light  
 من I: my. من خود myself  
*a* منتها finished, concluded  
 ممل full of, endowed with

- a* منزل a house of entertainment, an inn; any place where travellers rest at night; a day's journey, a stage  
*a* منصور a conqueror, triumpher  
*a* منفعت advantages  
*a* منقار a bird's bill  
 منيار do not bring, the imperative of آوردن with the negative prefixed  
 منيوش listen not, the negative imperative of نويشين  
*a* موج a wave  
*a* موجب a cause; an acceptor  
*a* موزون melodious; adjusted, arranged, weighed  
*a* موسم time, season  
*a* موصلى Mouful, name of a place  
 موي hair  
*a* مويد firm  
*a* مجبور separated, repudiated, abandoned  
 مهر the sun; moon: love: a seal-

می

ring: a gold coin about 11. 16s

میهوش like the moon

می wine

می characteristic of the pres. tense

میار do not bring, the negative

imperative of آوردن

میان between, among: middle

میامیز do not mix or sprinkle, the

negative imperat. of آمیختن

می بینی thou sawest, 2d pers.

present of دیدن

میشوارة a wine drinker; an earth-

en drinking vessel

میدانی thou knowest

میر dying from مردن

میرزا the son of a prince or great

man, a knight. میرزا مهدی

Mirza Mahadi, proper name

میرزایی dost thou grow? from

رستن

میزنی thou strikest

میزبند is it becoming?

میغ a cloud, a fog

می فروش a feller of wine, comp. of

فروختن می wine, and part. of

میکسی thou drawest, bearest

نا

نالیدن I complain, from

میوه fruits

ن

نا not, نا امید hopeless

ناب pure, sincere; like

نا تمام imperfect

ناچیز worthless, despicable

نا دره memorable events; rare

نادر شاه Nadir Shah, prop. name

ناز blandishments; wantonness

نازک gentle, tender, delicate

نازنین elegant, delicate, amiable

نا شکسته unblown, unblemished

نا شناس ignorant

ناصر a conqueror, defender

ناظر spectator, superintendant

ناف a bag (of musk): the navel

ناک full of. ناگه suddenly

ناگهان unexpectedly

نالان plaintive, complaining

نالیدن to complain

نام a name. نامترا thy name

نامدار illustrious; a hero

نامه a book, history

نان bread

# نس

*a* نایب a viceroy, deputy  
 نبرد a battle, war  
 نبود is not. *I would*  
 not have been

*a* نبی a prophet  
 نتابم *I will not turn*  
 بترسی do you not fear?  
 نتوان it is impossible  
 ا نثار scattering, dispersing  
 ا نثر prose; to diffuse, strew  
 نهجسته *I would not have fought,*  
 or leaped

*a* نجم a star, planet: fortune.  
 ا نحو grammar, syntax  
 نهجیر hunting; the chase; prey  
 نخست first

نخسبی Nakshebi, *prop. name*  
 نر male

نرکس a narcissus  
 نرم gentle, tame; light: soft  
 نزد near

*a* نزل descending: hospitality  
*a* نزول descent; happening  
*a* نسخی Nischi (a transcript) the  
 character in which Arabic ma-  
 nuscripts are generally written

# نک

*a* نسیم a gale  
 نشاستن to cause to sit down  
*a* نشاط alacrity, pleasure  
 نشانیدن to fix  
 نشستن to sit down  
 نشنوی you do not hear  
 نشین sitting, from نشستن  
*a* نصیحت counsel, exhortation  
 نظامی Nezzami, *name of a poet*  
 ا نظر the sight, the eye  
 نظر باز rolling the eyes, ogling  
*a* نظم verse; a string of pearls  
 نعره زدن to call or sing aloud  
*a* نعمت a benefit; victuals  
 نغز beautiful, good; swift  
*a* نغمت music, harmony  
*a* نفس foul, self; breath; desire  
*a* نفع gain, utility  
*a* نقد ready money  
*a* نقش painting, embroidery  
*a* نقل a narration, report, copy,  
 translation  
 نگار a picture, ornament; a beau-  
 tiful woman  
 نگارستان Negaristan (a gallery of  
 pictures) *title of a celebrated book*  
 نکته subtleties, mysteries

نکستن to view

نکوي or نکو good

نگه or نگاه custody, care, observation

نگه دار preserve thou, *imperat. of*

نگه داشتن

نما showing. نمودند they show

نمودن to show

نوا melody, voice: wealth

نواب (*pl. of* نایب) viceroys, &c.

نوختن to soothe

نواز soothing, *from the above*

نوازش (*pl. of* نوازشات) a favour

نوازنده soothing, warbling, *from*

نواختن

نواله a benefit

نوبت a turn, change, watch, centinel. نوبت زدن to relieve guard

نوبهار the spring, the early spring:

new year

نوح the prophet Noah.

نوحه a complaint

نود ninety

نور light, brightness

نوروز the first day of the spring

نوزده nineteen

نوش drinking, a drinker; any

thing drinkable, *from نوشیدن*

نوشتن or نوشت to write

نویس write thou, *from the above*

نه nine

نه placing, *from*

نهادن to place

نهاده we have placed

نهال a tree, shrub

نهان hidden, *from* نهشتن

نهر a river; flowing

نهفتن to hide, lie hid

نی a pipe, a flute

نیز even, also: again

نیست there is not

نیشتن to write

نیک good, excellent

نیکو bright, beautiful, elegant

نیکویی reputation, goodness

نیل the river Nile

و and; he, she, it

واپس after, behind, again

واپس داشتن to detain

واضح evident

واقعات actions, occurrences,

events: battles: misfortunes

وان Van, name of a town  
 وجود essence, substance, exist-  
 ence, nature, body, person  
 وجود گرفتن to commit, perform,  
 give a benefit to  
 وار or ور like, possessing  
 ورق a leaf of a tree or paper  
 وز and from.  
 وزیدن it blows, from  
 هست he, she, it is  
 ویش like, resembling  
 اوصال enjoyment; arrival; meet-  
 ing: conjunction  
 وضع situation; action; gesture  
 وفا good faith; a promise.  
 وای but: a prince; a slave  
 وی he, she, it; his, her, its  
 ویرانه a desert; depopulated

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اایل dreadful, terrible  
 ابحر or بحران separation, absence  
 هجوم an assault; impetuosity  
 هر or هران every: soever  
 هرات Herat name of a city  
 هر جا که whenever  
 هر چه or هر آنچه whatsoever

هر چند or هر چند که although  
 هر جا wherever  
 هر کجا که wheresoever  
 هرگز ever. هرگز نه never  
 هر که or هر آنکه whosoever  
 هزار a thousand; a nightingale  
 هستن to be, exist  
 هشت eight. هشتاد eighty  
 هجده eighteen  
 هفت seven. هفتاد seventy  
 هفده seventeen  
 اهل whether, but  
 هم and, also; together: both  
 هم (annexed to words) their  
 هایشان of the same nest.  
 همان only  
 هماندم directly  
 همانک of the same inclination  
 همبزم of the same banquet  
 همبستر lying on the same pillow  
 همچون in the same way  
 همچو or همچون like, as  
 همخوابه sleeping together  
 همدم an intimate friend  
 همنشین sitting together; a com-  
 panion  
 همه all universal

میسر رسید it arrives, it comes  
 رفتم I went, *from* میرفتم  
 همیشه always  
 هندو black; an Indian  
 هنگام time, season  
 هنوز yet  
 هوا a air: wind: found  
 هیچ no, never  
 میدانی dost thou not know?  
 اینجا from دانستن  
 بپشتن to lay down

## ی

یا O; or  
 یاب or یابان finding  
 یا نه I may find, *both from* یافتن  
 یاد remember; memory, record  
 یار a friend, mistress; defender,  
 power, advantage  
 یارب O heaven! O Lord! comp.  
 of یا and رب a lord, master

یازده eleven  
 یاسمین jessamine  
 یافت he found, *fr.* یافتن to find  
 یاقوت a ruby,  
 یث (*annexed to words*) thy.  
 ید the hand; aid, power, strength  
 یش (*annexed to words*) their  
 یعنی that is to say, viz.  
 یغما prey; spoil, booty  
 یک one  
 یکان a hero, conqueror; incom-  
 parable; unequalled  
 یکتای precious, valuable, rare.  
 یکدیگر one another  
 وز یکدم one moment  
 یکدو one or two, a few  
 یکدانه inestimable, rare  
 یکروز one day  
 یم (*annexed to words*) my.  
 یمن Yemen, Arabia the happy  
 یوسف Joseph.

THE END.

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